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DEVOTED TO MUSIC AND THE MUSIC TRADES

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HELENE VON DOENHOFF.

THE MUSICAL COURIER.

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti,	Tessina Tua,	Marchesi,
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Sembrich,	Ivan K. Morawski,	P. S. Gilmore,
Christine Nilsson,	Clara Morris,	Neupert,
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Kelllogg, Clara L.,	Louise Gage Courtney,	Victor Neale,
Minnie Hank,	Richard Wagner,	Salvini,
Materna,	Theodore Thomas,	Boucicault,
Albani,	Dr. Damrosch,	Lawrence Barrett,
Annie Louise Cary,	Campanini,	E. A. MacDowell,
Emily Wigan,	Guadagnini,	Edwin Booth,
Lena Little,	Constantin Sternberg,	Max Treumann,
Murio-Celli,	Dengremont,	C. A. Cappa,
Chatterton-Bohrer,	Galassi,	Montegriffo,
Mme. Fernandez,	Hans Balatka,	Mrs. Helen Ames,
Lotia,	Arbuckle,	Marie Little,
Minnie Palmer,	Liberati,	Emil Scaria,
Donald,	Ferranti,	Hermann Winkelmann,
Marie Louise Dotti,	Anton Rubinstein,	Donizetti,
Geistinger,	Del Puente,	William W. Gilchrist,
Furch-Madl, -s,	Joseffy,	Ferranti,
Catherine Lewis,	Mme. Julia Rive-King,	Johannes Brahms,
Zélie de Lussan,	Hope Glenn,	Meyerbeer,
Bianche Roosevelt,	Louis Blumenberg,	Moritz Moszkowski,
Sarah Bernhardt,	Frank Vander Stocken,	Anna Louise Tanner,
Titus C. Ernesti,	Frederic Grant Gleason,	Filoteo Greco,
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller,	Wilhelm Junk,
Charles M. Schmitt,	Robert Volkmann,	Fannie Hirsch,
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Lulu Velling,	Ethel Wakefield,	Carl Millecker,
Mrs. Minnie Richards,	Carlyle Petersilea,	G. W. Hunt,
Florence Clinton-Sutor,	Carl Retter,	Georges Bizet,
Calixa Lavalée,	George Gemünder,	John A. Broekhoven,
Clarence Eddy,	Emil Liebling,	Edgar H. Sherwood,
Frans Abe,	Van Zandt,	St. Saens,
Fannie Bloomfield,	W. Edward Heilmendahl,	Edith Edwards,
S. E. Jacobsohn,	Mme. Clemelli,	Carrie Hun-King,
C. Mortimer Wiske,	Albert M. Bagby,	Pauline L'Allemand,
J. O. Von Prochaska,	W. Waugh Lander,	Verdi,
Edvard Grieg,	Mrs. W. Waugh Lander,	Hummel Monument,
Adolf Henselt,	Mendelssohn,	Hector Berlioz Monument,
Eugene D. Albert,	Hans von Bülow,	Haydn Monument,
Lili Lehmann,	Clara Schumann,	Johann Svendsen,
William Caudius,	Joachim,	Anton Dvorak,
Frans Kneisel,	Samuel S. Sanford,	Saint-Saens,
Leandro Campanari,	Frans Liszt,	Pablo de Sarasate,
Blanche Stone Barton,	Christine Dossert,	Jules Jordan,
Amy Sherwin,	Dora Henningsen,	Hans Richter,
Thomas Ryan,	A. A. Stanley,	Theresa Herbert-Foerster,
Achille Errani,	Ernst Catenhusen,	Bertha Piesper,
King Ludwig I I,	Heinrich Hofmann,	Carlos Sobrinho,
C. Jos. Brambach,	Charles Fradel,	George M. Nowell,
Henry Schrader,	Jesse Bartlett Davis,	William Mason,
John F. Luther,	Dory Baermeister-Petersen,	Pasdeloup,
John F. Rhodes,	Willis Nowell,	Anna Lankow,
Wilhelm Gerike,	August Hylstedt,	Maud Powell,
Frank Taft,	Gustav Hinrichs,	Josef Hofmann,
C. M. Von Weber,	Xaver Scharwenka,	Händel,
Edward Fisher,	Heinrich Böttel,	Carlotta F. Pinner,
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Harold Randolph,	Jennie Dutton,	Henry Dussani,
Minnie V. Vanderveer,	Walter J. Hall,	Emma Juch,
Adèle Am der Ohe,	Conrad Assorge,	Fritz Giese,
Karl Klindworth,	Car Baerman,	Anton Seidl,
Edwin Klahre,	Emil Steger,	Max Leckner,
Helen D. Campbell,	Paul Kalisch,	Max Spicker,
Alfredo Barilli,	Louis Svecenski,	Judith Graves,
Wm. R. Chapman,	Henry Holden Huss,	Hermann Ebeling,
Otto Roth,	Neally Stevens,	Anton Bruckner,
Anna Carpenter,	Dyas Flanagan,	Mary Howe,
W. L. Blumenbach,	A. Victor Benham,	Atalie Claire,
Leonard Labatt,	Mr. and Mrs. Carl Hill,	Mr. and Mrs. Lawton,
Albert Venino,	Anthony Stanekowitch,	Madge Wickham,
Joel Rheinberger,	Moris Rosenthal,	Richard Burmeister,
Max Bendix,	Victor Herbert,	W. J. Lavin,
Anna Bulkeley-Hills,	Martin Roeder,	

THE compiler of the Chickering Hall program does THE MUSICAL COURIER the honor of copying three-quarters of the reading notices contained in that neat little sheet *verbatim et literatim* from our columns, but he forgets to give us the credit for the same. Oh, never mind!

THE most important musical announcement, and one we can make on the very best of authority, is to the effect that Dr. Hans von Bülow, pleased with the great success he just achieved here, will return to us in March of the coming year, when he will stay here for a period of six weeks, during which he will conduct at the Metropolitan Opera House a series of six subscription concerts and six public rehearsals with an orchestra of seventy-five men. These rehearsals and concerts are to take place on successive Friday afternoons and Saturday evenings and the remainder of the week is to be devoted to piano recitals.

WITH the exception of the production of the Grell mass by the Oratorio Society (and that was a single work) no such concert as the one announced for next Monday evening by the Palestrina choir has ever been attempted in this country. The invariable rule in choral societies has been to sing only some four or five numbers on the program (generally two or three of those with accompaniment of some kind), and to fill up with solos, &c., by outside artists. At the Palestrina concert—with the exception of two brief numbers by the string quartet—the chorus gives the whole concert, unaccompanied and of the most difficult and exacting music.

We think this fact is worthy of mention, both to give the society its due for the very arduous work it has undertaken and as a novelty.

IN an interview with Dr. Hans von Bülow, reported in the "Mail and Express" of last Tuesday, occurs the following paragraph:

"Now, doctor, what do you think of our local talent, Joseffy and other eminent pianists?"

"Sir, they are splendid rope dancers. Let me talk about something I can praise," &c.

When reading this we were firmly convinced that the "Mail and Express" reporter must have misunderstood Dr. von Bülow, as we could not for one moment imagine that the doctor would deliberately insult a brother artist of Joseffy's ability and standing whom he had not even heard for many years. The sequel shows that we were right, for Dr. von Bülow informs us that he never spoke of Joseffy in such terms, but that he designated the recent *unisono* performances of Joseffy and Rosenthal as pianistic rope dancing, and in this opinion a good many people of less high artistic aims and sincerity than the doctor will certainly agree with him.

"THE New Zealand Monthly," which is published in Balclutha, New Zealand, has the following striking advertisement in its issue of March:

A GOOD OPENING for a SHOEMAKER in OREPUKI; must be a good CORNET PLAYER.

Orepuki must be in the interior somewhere, but why there is a good opening for a shoemaker there, who must also be a good cornet player, is hard to tell. A knowledge of Volapük would seem, at first blush, a better qualification for success in Orepuki than cornet playing, and besides the association of soul and the brassy blare of the most unmusical of all instruments (kazoo excepted) is also difficult to determine, but yet it so reads, "A shoemaker wanted in Orepuki who must be a good cornet player," which means solo, soul and sole. The impression the lucky candidate will make will probably be a *lasting* one.

WE have it on good authority that the directors of the Metropolitan Opera House are impregnated with the idea of engaging as conductor for the season of opera in German of 1890-1 Hans von Bülow. Anton Seidl's contract holds good one more season, that of 1889-90, and besides Von Bülow's engagements in Berlin and Hamburg would prevent his accepting the important position for the coming season, but the Metropolitan Opera House people flatter themselves that they may be able to engage him for the year after. Bülow would certainly be the right man in the right place and one of the greatest acquisitions possible to obtain for our musical life; we doubt very much, however, whether he will, even for the most tempting money considerations, leave Germany and the self imposed mission of *Volkskapellmeister*, which he is carrying out in his Berlin and

Hamburg concerts, and which he will transplant to this city with a series of concerts for next season, mentioned in another editorial in this issue.

THE London "Musical World" of the 6th inst. contains the following editorial paragraph:

Dr. von Bülow, with a view to ingratiating himself with the Americans, among whom he is shortly going to make a concert tour, has announced that he proposes to study, and perhaps to play, baseball. The eccentric doctor has played many parts in his career, but none stranger than this.

If this is written in sober earnest it shows the density of the average British mind in appreciating an American newspaper joke.

When the vivacious pianist arrived here the funny young man of one of the great dailies was sent to interview him and also "John Ward, Shortstop," who arrived about the same time. The great pianist humorously grumbled that baseball virtuosity was more successful in this country than wrestling with the difficulties of the keyboard, and that he thought it would pay to become a great ball thrower. How truly English it was for our London contemporary to take the remark seriously!

A TENOR IN DISTRESS.

A TESTIMONIAL or complimentary benefit was to take place last night at the Metropolitan Opera House, and probably did take place while this paper was on the press. The beneficiary was Mr. Italo Campanini, who, in accepting this "token of appreciation," as it is called, replied in writing:

Believe me the offer is most opportune and my gratitude greater, far greater, than I can express.

It is, therefore, true that Campanini has reached a point which makes it necessary for his friends to appeal, in the shape of a public benefit, to the people to replenish his pocketbook, and this leads us to a number of reflections.

From the time that Campanini, some sixteen years ago, first appeared before the American musical public until the end of the disastrous season under Mr. Abbey's management at the Metropolitan, Campanini on his various tours or appearances in the United States was the recipient of a princely income. Thousands upon thousands of dollars were poured into his coffers and he was universally considered a wealthy and rather opulent tenor who had invested his money at home in Italy. We take it for granted that he has no such investment, for it would be the height of dishonesty to accept a benefit under such false pretense. Campanini figures as a poor man, we are sorry to say, for he deserved all he could receive from managerial treasuries here. The managers found him an attraction and paid him accordingly—paid him most generously during latter years when his voice had reached its period of decadence.

Campanini, not satisfied with what he could realize as a singer, entered upon the stage as a manager himself, and the chief attraction offered by him was the latest great work of the renowned Verdi, "Otello," an Italian opera that was produced here under Campanini's auspices with the special purpose and intention of proving that Italian opera would, if rehabilitated in modern dress and with the additional force of novelty, prove its claim as the popular and drawing card in that line of popular amusement or as an art work. It proved a most disastrous failure in every direction.

There was not a sufficient number of devotees of Italian opera in this community to save the venture from failure, and Campanini became a bankrupt, if his appeal is true.

Campanini, it appears, was a deluded man. He was under the impression, in the first place, that Italian opera would, from its own inherent power, attract. It had no such inherent power. He also believed that a novelty by the great maestro would draw. It should have drawn, but it did not draw. He also was positive that his own name, as manager, would be a magnet. He was mistaken, for not only did he find no support as a manager, but when he appeared in the title role of the opera, with the intention of saving the wreck, he failed in his object. He also felt assured that there are in this city two distinct camps of musical patrons, of which the one, devoted to Italian opera and opposed to the modern form of the music drama, would appear in large force at his performances to emphasize their opposition to the Metropolitan Opera House scheme. No such force appeared, for none exists, except in the minds of some archæological specimens who belong to an age with which we are not in sympathy—we, the people of this metropolis!

All this was predicted at the time in the columns of this paper, and the friends of Campanini accused us of personal prejudice for making predictions based upon

an analysis of the situation, in which Campanini was personally not at all considered.

It is a severe lesson and we feel sorry that it should have been inflicted upon anyone. It goes to show that a tenor, or a baritone, or any singer or artist, should remain strictly within his sphere, save his large income, if it is a large income, such as was paid to Campanini, and not become afflicted with the false notion that it is the person who is admired by the public, when it was the art, and in Campanini's case his art—his voice—that made him an attraction.

Of course we argue from the point of view created by Campanini. He represents himself, in his reply, as needy. If he has money, or a fortune in Italy, or anywhere else, he is an impostor, and as such we would not discuss him.

BÜLOWISMS.

THE sad news comes out that Dr. von Bülow does not write the numerous autographs he showers on the cohorts of fiends who pester him daily.

A young lady, a Miss Ritter, a friend of the pianist's, is obliging enough to sign the numerous autograph albums that are hurled in the path of the virtuoso interpreter of Beethoven.

This will be a great disappointment to many of his admirers who fondly cherish what they suppose to be his handwriting, while to those who are not cognizant of the fact it will be a case of "ignorance is bliss."

But it must not be supposed that Miss Ritter signs in every case for the doctor. When he is in good humor, which is the case about twenty-three hours out of the day, he not only signs his name but adds some little epigram or sarcastic fling at something or somebody. Here are a few specimens:

Mr. Von Bülow, commercial traveler in Beethoven.
Decidedly I prefer even mosquitoes to the autograph collector.
This is the 180th autograph I have given to-day. So you may see what my autograph is worth.

My principal ambition in this country is not to be the wrong man in what I consider to be the very right place.

I think the American ladies will play in the twentieth century the glorious part which French ladies played in the eighteenth century.

That is my country where I can be useful.

Europe puts the problems, America solves them.

After having escaped the peril of being Russified it is to be hoped that Europe would no longer muzzle the effort to Americanize her.

Between old England and new England there is a moral and intellectual abyss of electricity.

English people have prudency, Americans purity.

On being requested to write a sentiment on Washington, Dr. von Bülow wrote this:

Washington was greater than Napoleon, and undoubtedly more amiable than Cromwell, the benefactor of old England.

His remarks about young pianists are well worthy of reproduction and reflection:

I find the great fault with pianists is that they do not learn to phrase properly. Every pianist should learn to sing and play the violin; then their ears would hear more critically the sounds they produce, and thereby teach them how to phrase. But the average pianist plays by sight only, and has no ears. He sees the keys and tries to execute correctly, but the sound he produces, the effect of his work, is not apparent to him. My advice to young pianists—old ones won't take advice—is to cultivate their ears and strive to obtain beauty and expression in what we term phrasing. It is the real beginning to greatness as a performer.

Beauty and expression are, indeed, the keystones of pianistic greatness, not technic alone. On the back of one of his photographs Von Bülow wrote the following about the Eighth Symphony, signing his name after the motto, "Le mieux est l'ennemi du bien." The date is April 12, 1889:

Third part of the Eighth Sinfonie (Beethoven), *Tempo di Minuetto*: think of the menuet of Mozart's "Don Giovanni." Spohr and Wagner used the same movement as I do, the first having played it in 1814 under the author's conductorship itself.

The Minuetto is so to say the vice-adagio in that work, just as well as in the sonata, op. 31, No. 3, E flat and trio op. 30, No. 2, E flat. Please notice that in all those three works the second part is a scherzo (more or less quick) in rhythm of 2-4.

—The following, from the London "Musical World," ought to strike near home: "The 'Musical Times' quotes from an American paper a choice specimen of the language used by Wagnerian fanatics when speaking of their opponents. Next month, no doubt, our able and impartial contemporary will supplement this with a few flowers of criticism from the journals which represent the anti-Wagnerian fanatics. But as, until then, the readers of the 'Musical Times' may be under the impression that in America spite and ill feeling are monopolized by the Wagner party, it would have been well to announce that such is not the fact. Indeed, of the two parties the anti-Wagnerites have hitherto been far the more energetic in 'mud slinging.' If anyone doubts it let him turn to the pages of the 'American Musician.' This perpetually recurring Wagner war is really very wearying, the more so that, notwithstanding the tremendous expenditure of force and shedding of good black ink, the ultimate result is not affected one jot. The retardation of Wagner's ultimate success, achieved by opposition, is amply balanced by the attention thus drawn to his works, and by the sympathy which every persecuted cause inevitably gains."



THE RACONTEUR.

THE warm weather told very heavily on concertgoers during the past week, and the general feeling has been one of musical lassitude, a desire for hammocks and Seidl at the beach, not forgetting, either, the cooling but also maddening "Bock."

No, William, in answer to your fervent inquiry as to whether the report of Maud Powell's engagement (matrimonial) is true, I can only answer that while the young and talented artist does not officially deny it, we have reasons for believing that the Omaha "Excelsior" was getting up a clever April 1st dodge. At all events, William, you in common with 287 other eligible young men, may now breathe easier.

I would like to know whether the piano in London that Vladimir Pachmann, the famous Chopinist, gives such a flattering testimonial, the "Ascherberg," is not a stencil piano. Will someone kindly tell me, as I suspect I can make a shrewd guess.

That was a clever Japanese who, after hearing a performance of "Die Götterdämmerung," remarked to his American cousin: "So that is the music of your future. Well, that sort of music was our music of the past in Japan." I didn't really know the Japanese were both so witty and progressive.

I was both pleased and delighted to hear of the engagement of Frank Vetta, the popular and excellent basso of Mr. Hinrich's National Opera Company and Miss Lizzie MacNichol, the charming and talented contralto of the same troupe.

Paul Kalisch, the Lilli-putian tenor, as Bülow has it, has made a most satisfactory and successful failure on the present trip of the German Opera Company. By his unselfish behavior and amiable disposition he has won the singularly appropriate title of *Al-Kalisch*, which is both chemical, and very cunning.

Well, Paul ran up against a snag the last week the company was in Boston.

My friend Arthur Weld, in addition to being a capital conductor, talented composer and good all round musician, also handles a clever critical pen.

He knows what he is talking about, being a good musician; so when Richard Heard, of the Boston "Post," went to Europe, Weld took his position pro tem.

His policy must have been most vigorous, for when Paul Kalisch met him at the Orpheus Club, where there was a reception in progress, after glaring at him a moment our good Paul said: "Are you Arthur Weld?"

"So my father named me," said Weld, whose nerve is iron.

He was then surprised by being roundly brought to task for being so obtuse as not to have discovered that Paul Kalisch was one of the great Wagnerian tenors. Weld stood it some time, for he is an athlete and a patient man, but finally offered to meet Kalisch in a go-as-you-please-catch-who-catch-can-toboggan "Götterdämmerung" in the next room.

Kalisch looked at his man and declined.

Lucky Paul, for Arthur can hit fearfully hard when he is in condition.

Then somebody got up and proposed Lilli's health, and all went as merry as the proverbial marriage bell.

I see that Lilli Lehmann's op. 1 has come forth. She calls it "Fahrwohl," and Luckhardt is the publisher. It is a song.

The San Francisco "Music and Drama" speaks thus of the phonograph and its future: "The musicians have every reason to rise in their might and slay the inventor of the phonograph. Large ones are being constructed that will correctly register the playing of first-class orchestras, and the stage

manager has but to turn one crank on the stage instead of ten in the orchestra to get superior music."

They say that when Von Bülow played one night at the Broadway Theatre the mice came out to listen to him. One is tempted to say "Rats!"

It is seldom that a manager has to beg a public to stop encoring an artist, yet such was the case lately in Moscow on the occasion of Sigrid Arnoldson's appearance in the "Barbier."

Mr. Jordieff, the manager, after the twenty-fifth recall for the talented young artist, implored the raging public to desist, giving as a reason that Arnoldson was literally exhausted by her numerous trips before the footlights. But the audience still clamored, and the gas had finally to be turned off.

Now, an American manager would have had a tricycle or something of the sort, so that the tired artist could have ridden out comfortably to the front of the stage and back again. And thus all sides would have been pleased.

A soprano on a bicycle, à la Pauline Hall, would be a genuine novelty in Moscow, although, I think, stretching the thing a little too far.

A contemporary gives the following from a youthful essay that should interest Lankow, Cappiani, Errani, Murio-Celli, Treumann and others of our vocal masters who make a specialty of tone:

We breathe with our lungs, our lights, our kidneys and our livers. If it wasn't for our breath we would die when we slept. Our breath keeps the life a-going through the nose when we are asleep.

Boys who stay in a room all day should not breathe. They should wait until they get out in the fresh air. Boys in a room make bad air called carbonic oxide. Carbonic oxide is as poison as mad dogs. A lot of soldiers were once in a black hole in Calcutta and carbonic oxide got in there and killed them.

Girls sometimes ruin the breath with corsets that squeeze the diaphragm. A big diaphragm is the best for the right kind of breathing.

Harrison Millard, the popular singer-composer, has come forth in a new role. Seeing that Bill Nye, James W. Riley, Mark Twain and other American humorists have had exclusive control of recent American humor, he has hit on the very original method of telling the public what he knows about Wagner and why he is no composer (Wagner, I mean, not Millard). In a recent lecture at that huge tank where one immersion makes a musician, like baptism a Christian—I mean Dr. Everhard-up's Grand Conservatory of Mus. Docs.—Mr. Millard very amiably remarked that Wagner might be the Milton of music—but who ever reads Milton nowadays?—and then proceeded to sing one of his little novels in two volumes, known as "Waiting; or, Why She Left Him." Oh, Harrison, you are a sad wag!

"Signor" Fabiana and the Reverend Dr. Brown, of the Wesleyan Female College, Cincinnati, had a genteel scrapping match last week about an \$8 check, and the "Sig." was knocked out in the first round. This shows the necessity of athletic training for musicians, for the collection of bills for tuition is sometimes provocative of a riot, and then the tussle comes—and then only think of the disgrace for a musician of being pounded by a minister of the gospel!

How's this from the Harvard "Lampoon"?

SHE (of Boston)—Don't you think Aus der Ohe plays beautifully, Mr. Breezy?

HE (of St. Louis)—Aus der Ohe? Oh! You mean Von der Ahe; but he only manages the Browns, don't you know—he doesn't play.

Adèle herself ought to play a good ball game, as she so often successfully runs to bass.

—The newly organized Palestrina Choir will give their first concert at Chickering Hall on Monday evening, for which occasion Mr. Caryl Florio has selected the following most interesting program:

PART FIRST.
Madrigal, "Matona, Lovely Matona!"..... Orlando de Lasso
Part song, "Once I Loved a Maiden Fair"..... Old English
Magnificat, for six voices..... Orlando de Lasso
String quartet.....

Beethoven String Quartet.
Madrigal, "Fair Cedar Tree"..... Palestrina
Choral motet, "Now is Christ Risen"..... J. M. Bach
String quartet.....

Beethoven String Quartet.
Part song, "Where are You Going to, My Pretty Maid?"..... A. J. Caldicott

PART SECOND.
Missa Papae Marcelli, for six voices..... Palestrina

—The "Crucifixion," by John Stainer, was given at Christ P. E. Church, Baltimore, Md., Sunday, April 14, 1889, at 8 P. M., and repeated Thursday following at same hour. It was finely rendered to a large and appreciative congregation. Mrs. Kate Doane and Messrs. Thomas Watts and George Poehlman were the soloists of the occasion and acquitted themselves very creditably. It was given under the direction of Mr. G. Wright Nichols, organist and choirmaster. Mr. Nichols has given during the winter and spring months special services of praise every second Sunday night and large congregations have attended. These services have been very successful and should be adopted by other churches, as it raises the standard of church music at large and puts the oratorio in the church where it belongs.

PERSONALS.

HELENE VON DOENHOFF.—Helene von Doenhoff, whose portrait we publish in this week's frontispiece, is a young contralto, who is at present a member of the Emma Juch Opera Company, and who has been universally successful in both the operatic and concert field. She is a Hungarian by birth, but came to this country while quite young. She was a pupil of the Cincinnati College of Music for over three years and graduated with first honors, having been awarded the highest prize. After having filled a large number of concert engagements in the West, she came to New York, where she was engaged by Frank van der Stucken to appear in a concert of the Arion Society, which metropolitan debut proved highly successful. Miss von Doenhoff was induced to turn her thoughts toward an operatic career and sang in two or three companies with the greatest success, including the Metropolitan Opera Company of New York. With much difficulty she secured her release from Mr. Stanton, the Director of the Metropolitan Opera House, in order to accept the engagement for the Emma Juch Grand Operatic Concerts and the Zerrahn Festival Tour. Her every appearance has been attended with the greatest possible success, and a brilliant future undoubtedly awaits her. Her voice is rich and warm, with a large compass and of unusual flexibility.

DR. B. MERRILL HOPKINSON.—Dr. Hopkinson, the favorite Baltimore baritone, sang Stainer's "Crucifixion" on the 16th inst. in this city. He sang the "Spectre's Bride" in Washington on the 18th, and will sing in concert May 7 in Columbus. As may be seen, Dr. Hopkinson's services are in demand. He was a caller at THE MUSICAL COURIER office last week.

A SUCCESSFUL DÉBUT.—Miss Littvinne unexpectedly made her debut in Paris, as "Valentine," in "The Huguenots," a fortnight ago, with considerable success. The Paris journals, however, criticise Mr. Edward De Reszké's rendering of "Marcel," for which, they say, his voice is not deep enough.

A MANY SIDED ARTIST.—The perambulating minstrel, with whom we are too familiar, who plays simultaneously on the pan pipes, the accordion, the drum and a few other instruments, has been eclipsed by a wealthy Spaniard, by name d'Icarnamo, who recently gave a concert in Florence. He had engaged several artists to assist him; but his behavior was of such an extraordinary nature that they, in a fit of disgust, quitted the concert room. Nothing daunted by their desertion, the Spaniard boldly proceeded to carry out the program unaided. He played, he sang, he fiddled. Nor did his courage fail him here, for on coming to the duet from "Don Giovanni," he proceeded to sing it alone, executing the soprano part in falsetto. The effect is hardly to be described.

AN ACROSTIC TO MISS EAMES.—We have already announced the success which Miss Emma Eames, the young American singer, has met with at the Paris Opera in Gounod's "Roméo et Juliette." We have further to add that her success has driven the poet of "L'Union de l'Ouest" into song. He has addressed the following acrostic to Ritt and Gailhard:

En dépit du grand nom que porte votre scène,
A nos yeux son éclat commençait à pâlir;
Mais Eames est venue! A sa voix de sirène
En un instant, du chant on salua une reine;
Son triomphe est garant d'un splendide avenir.

The intention is good, to say the least.

MARIE ROZE IN NICE.—Marie Roze has won a great success as "Manon" at Nice, and has signed a contract to return there next March.

DEATH OF A MUSICAL MÆCENAS.—Mrs. Enole von Mendelssohn, who was borne to her grave a short time ago, has left a void in the musical life of Berlin that will scarcely ever be filled again. In the "Volkzeitung" there may be found a sketch of this gifted lady, the data of which evidently refer to one of the most prominent musical natures of Berlin and Germany. The departed, it writes, may be designated as the most eminent connoisseur and promoter of music of our day. Mrs. Enole von Mendelssohn was the daughter of a French merchant, Biarez, and was born in Bordeaux. That she, a native of Southern France, should later have allied herself with the musical traditions of the Mendelssohn family and become earnestly engaged in the advancement of classical German music is by no means to be ascribed to a mental transformation, for when she stepped upon German soil she was an admirer of our grand music heroes. Good music had long been indigenous in the home of her parents before she, as a child, placed her fingers upon the keys of a piano, and German musicians, on visiting Bordeaux, ever found a hospitable reception in her father's house. Among these foreign artists was the renowned violinist, H. W. Ernst, and it was he who first succeeded in stirring little Enole's soul with a deep agitation by his performances, imbued as they were with tender sadness. Her admiration for this master of the "weeping violin" was so great that one evening, as Ernst was engaged in playing quartets with some of her relatives and friends, she stole up behind him and severed a lock of his abundant blonde hair. The artist was so absorbed in his task that he only became aware of the robbery when the child triumphantly held up the tress during a pause in the music. Nineteen years later, while on a concert tournée through Germany, Ernst met little Enole, then a happy wife and mother in Berlin. In the meanwhile time had thinned the artist's luxurious

locks. During a conversation on past days with his charming hostess he suddenly exclaimed, pointing to his bald crown, "Now you might return me that stolen lock of hair; I have need of it, heaven knows!"

In Germany Mrs. Mendelssohn pursued her musical studies with earnest energy, and formed a warm friendship for Mrs. Clara Schumann. Almost all artists of renown frequented her house, and Wieniawski, Laub and Joachim, together with Ernst, belonged to her intimate friends. In her youth Mrs. Mendelssohn was an excellent vocalist, and had made herself so well acquainted with classical operas that she was prepared at any time to play a Gluck opera from memory at the piano. In her later years she attained to an astonishing perfection as an executant on the piano. Her phenomenal memory enabled her to perform the greater part of the then existing chamber music, at the piano, without her notes. She frequently displayed dazzling proofs of the rich treasure of her musical acquirements. At one time she arranged a poetic entertainment for the birthday celebration of her friend Joachim, at which the chief events of the violin king's life were represented in melodramatic scenes, rendered by young students of music. The first meeting between the youth Joachim and Felix Mendelssohn, in Leipsic, opened the list, and in this tableau Joachim's youngest son assumed the role of his father. This representation proved such a success that the distinguished guest was much moved. The leading thought of this festival play aimed at an exhibition of the energy inherent in the great violinist's artistic traits, and when the curtain had fallen for the last time Joachim found himself surrounded by his friends, his violin was pressed into his hands, and the request resounded on all sides, "Play!" The master hesitated until he perceived the mistress of the mansion seated at the grand piano; until she beckoned to him in persuasion. Then there came to him the fancy that he would roam among the scenes of the far past, and indulge in reminiscences of all that had enraptured and inspired him upon the domain of his art. He began with "Tartini," played melodies he had long imagined silent and forgotten, and ever his accompanist remained at his side. She was familiar with all these unremembered compositions, and without hesitation and never wavering she sprang from one theme to another, as though she experienced a presentiment of the artist's course of ideas. In this manner there resulted a duo the intellectual union of which produced an inflaming effect, and, as the last tones died away, cries of joy broke from the lips of the delighted auditors. "Oh! Herr Professor," said a new comer in that circle, "how admirably our gracious hostess followed you!" Joachim caught up the hand of his friend and smilingly replied: "In truth she followed me as though on the wings of a bird!"

Mrs. Mendelssohn was the possessor of a glorious music room, in marble, chiseled by Gropius, and lighted from above. In connection with this there was a library, more complete and valuable as regards its musical contents than many a one owned by governmental institutions. These treasures, together with a precious collection of old instruments, were placed at the disposal of all musicians who could prove an acquaintance with any friend of the house. The Mendelssohn collection of paintings may also boast of great artistic value, and the treasures of the Passinis were acquired almost in their entirety by this family. But what confers an especial worth upon the artistic life of this highly gifted lady is the whole souled manner in which she promoted rising talent. A large number of young violinists and pianists were presented with valuable instruments by her. Innumerable artists were furnished with opportunities to appear in public; for when Mrs. Mendelssohn remarked to a concert giver "I shall attend your concert," that usually denoted, "I will buy so many tickets that expenses shall be covered." No worthy artist, suffering under the pressure of distress or embarrassment, ever made a vain appeal to this noble lady. In numerous cases, at the mere suggestion of a friend, she even anticipated the wishes of the distressed by gifts or some generous offer. The genii of art and benevolence walked through life by her side.

RECENT DEATHS.—The death is announced of the French pianist and composer, Louis Messemakers. He was eighty years of age and is said to have been a pupil of Liszt. —Mr. Paul Baillot, son of the violinist, died suddenly a fortnight ago, aged seventy-six. He recently presented a valuable Beethoven autograph to the conservatoire, Paris. —At Dresden, on the 25th ult., Moritz Fürstenau, the Nestor of the King of Saxony's Court Orchestra, an eminent musician and flute virtuoso, also teacher of the flute at the Dresden Conservatory of Music, custos of the Royal Musical Library, and author of several important works on musical history and the manufacture of musical instruments, died at the age of sixty-five.

AMERICAN SUCCESSES AT BERLIN.—Besides Miss Van Zandt, the most successful singer that has so far appeared at Kroll's Theatre, in Berlin, is our countrywoman, Miss Kate Rolla, who made her debut as "Leonore," in "Il Trovatore," and gained immediate recognition. The artist was in a railroad accident on her trip from Milan to Berlin, but escaped unhurt.

RAVELLI.—Luigi Raveli, the excellent Italian tenor, well remembered in New York, and who is now the principal success at Kroll's Opera House, Berlin, has been engaged until September 15, 1890, by Manager Alfred Fischhof. The latter will take the tenor to Brazil in June for a season of four

months, and next winter he will make a tournée with him through Germany, Russia and Scandinavia.

SEMBRICH.—Marcella Sembrich has accepted an offer to appear in Italian opera at Paris during the time of the exposition, and she will be heard there the first time on June 11 in "Sonnambula."

HE HAS RESIGNED.—Mr. Charles E. Tinney, the well-known tenor, has resigned as bass at the Harvard Street Church, Boston, Mr. Karl Hackett filling the vacancy.

REICHMANN COMING OVER.—Reichmann, the favorite baritone of the Vienna Court Opera House, has suddenly severed his connection with that institute, and he will probably be heard in New York next season.

WEINGARTNER.—Felix Weingartner, of Hamburg, has been appointed court conductor at Mannheim in place of Paur, who goes to Leipsic.

HENRY WILL TAKE A TRIP ACROSS THE SALT LAKE.—Manager Wolfsohn, of this city, leaves for Germany to-day to procure several musical attractions for the coming season.

MR. SUTRO AND "THE PILGRIMAGE TO KEVLAAR."—The program of the next public rehearsal and concert of the Baltimore Oratorio Society on May 2 and 3 will consist of Saint-Saëns' "The Heavens Declare," Mendelssohn's "Hymn of Praise" and Engelbert Humperdinck's "The Pilgrimage to Kevlaar." The text is Heinrich Heine's well-known poem of which Mr. Otto Sutro made the English adaptation, subsequently publishing the work, which is written for mezzo soprano and tenor solos, mixed chorus and orchestra, with both the German and English texts. This will be its first production in this country, and there is no doubt that the work will make an impression.

FOREIGN NOTES.

....Verdi's "Otello" was produced for the first time at Trieste on the 24th ult. with outspoken success.

....Mr. Carl Rosa, it is announced, proposes to put the late Mr. Macfarren's opera, "She Stoops to Conquer," on the Liverpool stage during next month.

....Moritz Moszkowski appears to be engaged on an opera. So at least we gather from the statement that, during his late visit to Warsaw, some fragments of one were performed.

....Arrigo Boito has completed an operatic libretto, "Farnese," which will be set by Constantino Palumbo, who is remembered best by his work, "Maria Suarda," represented at the San Carlo Theatre of Naples in 1874.

....The Cologne Male Chorus Singing Society are now on their artistic trip through Italy. One hundred and twenty members are participating in the tournée, which is to last from April 18 to May 15. Sgambati has written some part songs, with Italian text, for them, which are included in their traveling program.

....News reaches us from Stockholm of the successful appearances there of Miss Gabrielle Wietrovitz, a young violinist who has studied under Joachim. She played, in a concert given at the Royal Opera House, Mendelssohn's concerto and an adagio of Spohr, in which she displayed, it is said, an incomparable *verve* and solidity of tone.

....One of the most interesting of the musical features in connection with the Paris Exhibition will be the revival of some of the operas produced about the time of the first revolution. Among them will be Paisiello's "Il Barbiere," Dalayrac's "Raoul de Cregui," "Nicodème dans la Lune" by Cousin-Jacques, and "Madame Angot," by Demaillet.

....Massenet's new opera, "Esclarmonde," is ready for performance at the Paris Opéra Comique, and, as far as may be judged by Paris advance criticism, is a work of high order. At the last rehearsal, Massenet, who was present, was so delighted with the way in which the music had been performed, that he exclaimed to Danbé: "When a composer hears his music executed with such perfection, he regrets that he could not do his own part better."

....The "Nibelungen" cycles by the traveling Wagner Theatre came to a close at St. Petersburg on the 3d inst., amid the greatest possible artistic and financial success. The Russian court participated in the last performances, and the Czar made presents to Director Angelo Neuman and the principal artists. He also placed the entire court orchestra of 100 musicians at the director's disposal, for a repetition of the performances at Moscow, whither the whole troupe went by special train on April 6.

....The competition for the three best orchestral suites instituted by the directors of the Berlin Concert-haus has ended in a rather decisive failure. Out of 23 compositions sent in not one has been thought worthy to receive the first prize (600 marks). The second (400 marks) has been adjudged to Jos. V. von Vöess, and the third (200 marks) to a Dutchman, Wouter Hutschenruyter. Apparently competitions and the offering of prizes are not very successful in developing the modest ability which blushes unseen in Germany.

...."Johann Strauss," says the "St. James' Gazette," "gives an interesting account of the days when the musical world of the Austrian capital was divided between the rival

schools of Johann Strauss, the elder, and his former teacher, Lanner. Notwithstanding the polemics of their friends, Strauss and Lanner were firm friends. On one occasion Lanner had announced a new waltz for a certain concert, but found himself unable to produce anything that pleased him. In his dilemma he hurried round to see his friend, Strauss at once sent for his assistants, and dictated to them a charming composition which his rival duly produced in the evening, to the triumph of his following."

...The oratorio "Lucifer," which was performed under Mr. Barnby for the first time in England by the Royal Choral Society at the Albert Hall on the 3d inst., introduced to London one of the most characteristic works of the distinguished Flemish composer, Peter Benoit. The vocal score has now been prepared by Messrs. Chappel, and the music is so intricate and in many respects so daringly original that it would be manifestly absurd to form any opinion of the work until after it has been heard with orchestra. There is no overture, and the scene opens with the spirits of the night, who are circling through the air singing of woe and death. The whole forms a chain of powerful double choruses, and at one point, where the spirits observe the approach of the arch fiend riding on grim Death, a choir of boys shout the "Lucifer motif" through the din of the whole eight part chorus. The fiend, in a lengthy solo, frequently interrupted by the cries of his demons, issues the impious challenge to Heaven and calls the devils to arms. He invokes the power of Fire (soprano and alto soloists), Water (tenor) and Earth (bass), who, preceded by a motif expressive of "Lucifer's determination," presently appear. The first part ends with a lengthy eight part chorus (that is to say, a semi-chorus of twenty-four voices and the two full combined choirs) descriptive of the abject state of mankind. In the second part, in a series of solos from time to time freely mingled with choruses in highly diversified fashion, the powers of Earth, Water and Fire explain the methods they will adopt to effect man's ruin. The third part opens with Lucifer's battle motif, but the demon calls in vain for the elements to ruin man. The spirits of day, answered by the hosannas of the full chorus, announce the rising of the sun. The elements are subjugated by the powers of Light, and, as a last resource, Lucifer calls up Death. It is in vain, for amid heavenly hallelujahs the grim monarch is conquered, and Lucifer falls into the abyss. Then come the choruses of mortals—children, women and men—describing the beauties of nature, the joys of love and the happiness of knowledge, and finally, in a double chorus with quartet of soloists, the whole universe sings a hymn of praise to the Almighty.

...The following article, which originally appeared in the *Allgemeine Musikzeitung*, is of such interest that we make no apology for reprinting it here:

The 26th inst. will be the seventieth birthday of a lady who may justly claim to rank as the most wonderful musical prophet of her time, Mrs. Luise Otto Peters (born at Meissen, March 26, 1819). When we reflect that the passages we are about to quote appeared in the "Neue Zeitschrift für Musik" for 1845, there would almost seem to be something "uncanny" in the sagacity which enabled a young woman of twenty-six to anticipate the arrival and describe the necessary qualifications of the coming composer, with such insight and accuracy. One can hardly believe that the following passages were written before the production of "Tannhäuser," or, of course, of any of Wagner's literary works:

"To regard an opera as a complete art work, to seek in it a national work, and to raise it to such a level suited to the age as that which all the other arts strive to reach; to apply these demands to the opera occurs to but a few persons, and yet these are the demands to be made, and these are the three tasks which the opera has to perform.

"For the design of an opera libretto, just as much knowledge of the stage, poetic talents, and sympathetic creative power are required as for a drama.

"Our poets are all striving to give the stage a really national drama; but where are the efforts of our composers to give us a national opera?

"All the other arts have understood their object, and have made up their minds—if I may use the expression—to strive for that end which the present time puts before them, and by which the future will know them—the opera alone has not got so far; it must make up its own mind before it can exert itself to perform its great task.

"A people must be national before it can be politically great, political development must come from a developed nationality. Thus we need in the first place a national opera; for this also is called upon to help to build Germany's great temple of the future. The first step to this will be taken when we get the subject of the 'Nibelungen' adapted as an opera.

"Give us first of all the 'Nibelungen' as an opera; this is decidedly the first step to raise the opera from its present degraded position to that elevation at which it will receive a new consciousness of the age, and especially become a propagator of the new ideas of the time."

After the first performance of "Rienzi," at Dresden, Miss Otto addressed some lines to Wagner, in which she described him as "a genius, who had overthrown the old and created the new and conquered a new kingdom." We sincerely congratulate the lady on having lived to witness the triumph of the art whose birth she was the very first to foretell,

A Movement from an Unknown Piano Concerto by Beethoven.

SUCH is the title of an interesting article by Guido Adler in the fourth number of the "Vierteljahrsschrift für Musikwissenschaft," edited by Chrysander, Spitta and Adler.

A bundle of orchestral parts is in the possession of Emil Bezecky, of Prague, and on the cover is written "Concerto in D dur für Pianoforte mit Orchester, von L. v. Beethoven." Joseph von Bezecky, stepbrother to E. Bezecky and Privy Councillor at Vienna, possesses the pianoforte part on similar paper to that of the orchestral parts, and by the same hand. On the cover is written "Beethoven Concerto D dur (J. B.)." J. Bezecky states that the orchestral parts and the piano part are in the handwriting of his father, who was principal of an institute for the blind at Prague, and who died in 1873. And, further, that his father taught him the piano, and often played this concerto, or rather the first movement, with him. No trace has been found of any other movements.

Beethoven visited Prague early in 1796, and gave a concert there. On February 19 he wrote from that city to his brother Nikolaus: " * * * first of all I am getting on well; very well. My art is gaining for me friends and esteem; what more do I want? I shall also earn some money this time. I shall stop here for a week or so, and then travel to Dresden, Leipsic, Berlin. * * * " Adler thinks that most likely Beethoven gave a concert in some nobleman's house—possibly with quartet accompaniment in place of a full orchestra. Among the band parts mentioned above there is a duplicate of the first violin part, of a fuller kind, which may have been used on such an occasion. Beethoven was in Prague again in 1798, and played with immense success at two concerts. It need not, therefore, be considered astonishing that the concerto movement should be discovered at Prague. The band parts were actually found there, and J. von Bezecky states that he took the piano part away with him when he left his father's house.

Now, on March 29, 1795, Beethoven played a concerto at a concert given by the Tonkünstlersocietät at Vienna, and Adler thinks that this "Prague" concerto may have been the one performed by him on that occasion, and not, as generally supposed, the one in B flat known as op. 19. The program of the concert is in existence, but the key of the work is not mentioned. It merely states that a "new concerto by Beethoven" will be given.

It appears from the sketch books that the composer was working at the B flat concerto in 1794-5, but there is no proof that it was ready for that concert. He was not satisfied with it, for he set to work at it again in 1799, and published it only in 1801. Further, in a letter to Breitkopf & Härtel, dated April 22, 1801, he speaks of the concerto in C as "one of my first concertos" (eines von meinen ersten Konzerten), and afterward in the same letter makes separate mention of the B flat as a concerto finished at a later period (ein zwar später verfertigtes Konzert). So it does seem just possible that there may have been another hitherto unknown to us.

There is in the possession of Messrs. Artaria, at Vienna, a pianoforte concerto in E flat, written by Beethoven at Bonn when twelve years old. It is scarcely likely that he would have selected this very juvenile work for the above mentioned concert in 1795. And from the context it is also scarcely likely that he counted it among the "first concertos" of the Breitkopf letter.

So much for external evidence. But what about the work itself? Does it commend itself as genuine?

Adler gives in piano score the orchestral introduction. It is an allegro in the key of D major, and in *alla breve* time. On almost every bar the name of Mozart is writ in large letters. The opening theme:



certainly recalls the commencement of the Salzburg master's sonata in C (Köchel 339), or of the finale to the sonata in C for four hands (K. 521). But also it reminds us of a genuine Beethoven theme:



Adler notices the former, but not the latter. He lays stress on the Mozartish form and character of the music, not in any way, of course, to throw discredit on the work, but to show how likely it is to be from the pen of the youthful genius who, in many of his early works, has shown how directly he was inspired by Mozart. But while noticing these things he calls attention to the fact that the opening theme of two bars is at once repeated in the following bars in the minor key of the second degree, a mode of procedure more like Beethoven than Mozart. Then again, the second theme reminds one of a phrase in the first movement of the C major concerto. Adler points out how the movement, with regard to matters of form, seems an imitation of Mozart's concerto in D minor—a concerto greatly admired by Beethoven. The matter will, therefore, remain undecided until further external evidence is forthcoming. Adler concludes his article with a sentence in which there is a faint ray of hope: "Perhaps the search after the

other movements of the concerto may prove successful." If found, they may possibly throw new light on the matter.

J. S. SHEDLOCK.

HOME NEWS.

—The Rubinstein Club gives its third private concert to-morrow evening at Chickering Hall.

—The "Australian Musical Magazine," of Sydney, Australia, recently got out a centennial number composed entirely of music.

—This afternoon and Saturday afternoon Mr. and Mrs. George Henschel give their last two song recitals at Chickering Hall.

—The forty-fourth organ recital of Mr. J. Warren Andrews takes place to-morrow evening at Pilgrim Church, Cambridgeport, Mass.

—Mr. and Mrs. Francis Korbay will give a song and piano recital at Chickering Hall on Tuesday evening, May 7, introducing several novelties.

—Miss Judith Graves gave a piano recital last Thursday evening at Steinway Hall and played a program consisting of selections from Beethoven, Chopin, Liszt, Schubert, Schumann, Strelezki, Mendelssohn and Liszt.

—Leonard Auty, the tenor, gave a song recital at the Academy of Fine Arts, Philadelphia, last evening and sang a most varied program quite successfully.

—Mr. Emil Liebling gives a concert to-morrow evening at Kimball Hall, Chicago. Mr. Liebling will be assisted by Miss Florence Horning, soprano, and Messrs. Carl Bernhard, Carl Becker, Fred. Hess and Adolph Koelling.

—There will be given a grand symphony concert at the Brooklyn Academy of Music this evening, in which Miss Maud Powell, violinist; Miss Augusta Ohrstrom, soprano, and an orchestra of forty artists will participate. Mr. Arthur Claassen will conduct.

—As previously announced Dr. Hans von Bülow will give one more piano recital to-morrow afternoon at the Broadway Theatre, at 3 o'clock, and on the evening of May 2 will appear as conductor in an orchestral concert at the Metropolitan Opera House.

—Next Sunday evening Theodore Thomas, with his celebrated orchestra, and Rafael Joseffy will give a concert in honor of the centennial celebration at the Broadway Theatre. The program will be a remarkably fine one, consisting of selections from Wagner, Beethoven, Saint-Saëns, Rubinstein, Weber-Berlioz and Dvorák. Mr. Joseffy will play the Liszt Hungarian fantasy and the Beethoven-Liszt "Ruins of Athens."

—The second classical recital of the little Boston musicians, Ethel and Blanche Wakefield, pianist and violinist, takes place April 30 at Chickering Hall, Boston. Ethel Wakefield will play the Mendelssohn G minor concerto and a number of smaller pieces by Schumann, Schubert, Bach and Chopin. Blanche Wakefield will play two solos by Jean Becker and Eberhardt on the violin and a mazurka by Wieniawski, and together these two talented children will play the Weber-Liszt polacca, arranged as a piano duet.

—An opera company from Mexico was recently stranded in San Francisco. One of the musicians was something of a poet and he had dedicated a few of his verses to Mrs. Diaz, wife of the President of Mexico. She had been much pleased at the compliment and had told him she would be glad to serve him at any time. Remembering this he telegraphed the facts regarding his companions to the kind hearted señora and asked her assistance. Immediately came an answer saying that she would pay their expenses back to the city of Mexico. Her condescension cost her \$3,000.

—Ethel Wakefield, the child pianist, appeared at a concert by the Orpheus Club, of Philadelphia, recently, and was most warmly applauded by the audience for her fine performances of an impromptu by Schubert and a waltz by Chopin. No announcement of her purpose to play was made until the turn of Michael Cross, the conductor of the club, to perform a piano solo set down for him on the program was reached, when he informed the audience that he should give up his place to "a little Boston girl who had attracted considerable attention."

—The sixth and last Rosewald orchestral matinée of the second series was held at Irving Hall, San Francisco, on Friday, the 13th inst., with Miss Mary E. Barnard, Miss Flora C. Kendall and Mrs. J. M. Pierce as the soloists. A large and fashionable audience highly enjoyed the following program:

"Frisch's March,"	"Athalia,"	Mendelssohn
"Ah qual giorno,"	"Semiramide,"	Rossini
Miss Mary E. Barnard.		
"The Dream"		Haydn
Gavot		Gillet
String orchestra.		
Third concerto, op. 45		Rubinstein
(Two movements.)		
Miss Flora C. Kendall.		
"Lullaby"		Jadassohn
Mrs. J. M. Pierce.		
Bolero		Moszkowsky
Overture, "Preciosa"		Weber

Lortzing's "Meistersinger."

ERE long, as we mentioned before, an opera of Lortzing's will be performed at the old opera house in Bayreuth, which will attract much attention on account of its title and contents. "Hans Sachs; or, the Meistersingers" this work is called, its text having been adapted by Reger, the actor, from a dramatic poem by J. L. Deinhardstein. It was first produced at Leipzig on June 23, 1840, five years before the sketching of the first outlines of Wagner's glorious poem. Several remarkable similarities exist between the drama of Deinhardstein representing the book of Lortzing's opera and Wagner's poem; there are more dissimilarities, it is true; for the sake of the former, however, called forth by a rare freak of chance, notice may be taken of an interesting article recently issued in the "Neue Dresdener Tageblatt," which says:

Deinhardstein's drama opens with a would-be melancholy monologue by the hero. The youthful master—this discrepancy in age forms not the least of the differences between the two dramatic works and Wagner's poem—confesses his love for "Kunigunde," the daughter of the opulent goldsmith, "Master Steffen"; she reciprocates his love; her proud father, however, raises objections. The close of the act is brought about by the appearance of a young foppish Augsburg councillor, "Eoban Runge," to whom "Master Steffen" has promised his daughter's hand, and who arrives just in time to witness a rendezvous of the lovers. In the second act "Runge," who is in need of the services of a cobbler, discovers that "Kunigunde's" lover is a shoemaker. By the betrayal of this fact he endeavors to cause his rival new troubles with the father, and he succeeds so well that "Kunigunde" is at last compelled to resort to a lie in promising him to become his, if, despite her own assurance, her beloved is really a shoemaker. The unhappy girl hopes to be able to influence "Sachs" to renounce his profession, yet in vain. Her request falls upon a deaf ear, and her persistent importunity leads to a sudden rupture between the lovers. "Sachs" retires to a voluntary exile. On his journey thither he meets the "Emperor Maximilian," who has long been favorably inclined toward him. Without knowing whom he is serving, and unrecognized himself, "Sachs" becomes "Maximilian's" guide to the capital, where "Master Steffen" has meanwhile been elected "Burgomaster," and has decided, in consequence of his belief in "Runge's" influential aid in the matter of his nomination, to bestow upon him his daughter's hand, even against her will. "Sachs" protects his beloved and openly resists the orders of the city's commander. In the fourth act a solution of affairs is brought about by the "Emperor," who not only revokes the bonds of the "Burgomaster" and council against "Sachs," but also lends his countenance to a union of the lovers and compels a proper respect for the cobbler poet.

From this drama, worked out after a pattern and arriving at only a partial solution of the conflict, to Wagner's original musical comedy, so full of life, there is a long way. Overlooking a few motives, that Wagner treats of in common with Deinhardstein, and that shall be noticed farther on, Lortzing's opera forms one point of connection between the two. Reger and Lortzing have constructed from Deinhardstein's drama the following operatic plot, more nearly approximating to the "Meistersinger."

Among the papers of "Hans Sachs," also represented as the youthful lover of the goldsmith's daughter, his crafty apprentice, "Görg"—the predecessor of "David" in "Die Meistersinger"—finds a birthday poem, that he forthwith decides to present to his own sweetheart, "Kordala," a cousin of "Kunigunde." Before he can accomplish this piece of knavery, however, he is obliged to endure several unpleasant scenes with the Augsburg councillor, "Eoban Hesse," who has come to Nurnberg to exhibit his mastersinger talents and court "Steffen's" daughter. The former feat is effected, and not without success, in the second act, where, according to the judgment of the masters, his delivery of a state rhyme in the "Meistersinger's" school gains him the victory over "Sachs," who has contrived by his song to win the favor of the people, but not that of the judges. His courting, indeed, was not made so easy for the poetaster, since "Kunigunde" resisted the yoke of matrimony thus forced upon her. A farewell tryst held by the lovers upon the festival green, where "Görg" was just rehearsing the stolen love song, by means of which proceeding he attracted the attention of two imperial archers, led to the discovery of their compact and "Sachs'" banishment from the city limits. In Lortzing's work, also, the Kaiser brings about the happy ending.

When "Eoban," after having proclaimed himself its author, attempts to recite the poem his memory fails, and in his agitation, like "Beckmesser," he interpolates the verses spoken by the Kaiser, &c.

As may be observed from this outline of its contents, Wagner's work has a long list of traits and details in common with Lortzing's opera. Among them belongs in first rank the fancy to make the two lovers, "Sachs" and "Eoban," as well as "Walter" and "Beckmesser," not alone rivals in love but also competitors in mastersinging. Among them we may also reckon that effective motive of the abstraction of the power by Reger-Lortzing leading to the unmasking of the poetaster. Just as "Eoban" dishonestly boasts of the authorship of the poem stolen by "Görg" and then becomes ridiculous as an awkward deceiver by its stupid mutilation in the presence of the public assemblage, so does "Beckmesser," as is well

known. Composing on the stage has also its precedent in Lortzing's opera, for as "Walter" composes his dream song, so does "Sachs" his prize song, "Love's sweet joy, and my loved native land." "Walter's" prize song, in its most noble allegorical sense, reminds one of a monologue by "Sachs" in Deinhardstein's drama, wherein the following episode occurs:

How vain my dream doth strike me now,
That once 'neath fragrant, blooming bough,
Fair poesy's muse on me stood gazing,
My brow with wreath of laurel gracing.
Still fancy's vision, bright and sweet,
Doth linger in my memory yet.

The vast difference between the soulless, methodical manner in which events succeed each other in Reger's work and the profound, intellectual style in which Wagner treats his subject is apparent to all. Yet, as has already been remarked, as an historical fact this parallel remains extremely interesting.

Bülow in Weimar.

IN my album of autographs of distinguished personages visiting in Weimar during 1880 and 1881 I find the following trite inscription by Mrs. Dory Petersen-Burmeister, now of Baltimore, a fellow pupil of mine with Liszt at that time:

Zur Erinnerung der Stunden von dem unbehandschuhten Bülow.

WEIMAR, JUNE 16, 1880.

(In memory of the lessons from Bülow without gloves.)

This refers to the annual custom of "Hänschen" (as Liszt dubbed him) of visiting Weimar every summer for the purpose of rooting out incompetent "Liszt pupils," a custom which was most beneficial in separating the wheat from the chaff.

As Bülow is to conduct the "Meistersinger" Vorspiel at his last orchestral concert in this city, I would like to relate how Friedheim, playing that same work in the Klaverauszug of Bülow, was interrupted by the arranger himself (who first produced it, as may be remembered, in Munich), seating himself and performing it. As he was then practically on a holiday jaunt, the effort was anything but a success. Now Bülow ever knows when he does badly, therefore upon springing up from the piano, he ejaculated, somewhat piqued, "At least, children, I did not play leathery!" Reading the saying of Calixa Lavallée, that "Bülow plays the works, not the piano," causes me to quote Miss Remmert's terse saying from my album, penned July 10, 1881:

Art must be a necessity, not an occupation to the artist; he must live music, not make it.

I would also fain give to your readers Eduard Reuss' pithy epigram, which contains in the last line good advice to the ambitious artist.

It bears date July 16, 1880:

Those men who bold have climbed the heights
May judge us fair by their own lights;
Have gazed with calm down dizzy chasms,
Can comprehend art's protoplasms,
Our master, Liszt, e'en smiling on us,
Says, "Wait my boy—life, sorrow, *chronos*."

(I have endeavored to express the spirit of Reuss' words in translating.)

Alfred Reisenauer writes on the opposite page, July 20, 1880:

That you be praised—you may attain it,
Learn from the blame and ne'er disdain it.

I give these few extracts to show what a spirit of truth and earnestness was infused into the minds of the youthful disciples by the teachings of a man like Liszt and the presence of a man like Bülow.

W. WAUGH LAUDER.

Music in Boston.

BOSTON, April 21, 1880.

AFTER Wagner—Beethoven! We have been pumped full of educational music in a manner that is incredible. After Seidl had educated us as to Wagner, Dr. von Bülow trained us in the matter of Beethoven. He gave a Beethoven cyclone—beg pardon, *cyclon*—in which he illustrated each style of the master in chronological succession. What a herculean task and what a prodigious memory! I must confess, however, that I thought there was a trifle too much of intellect and too little of heart in the pianist's work. His phrasing is something to remember for a lifetime. He places the themes in just their proper relationship to each other, and his playing of a *Durchführung* brings out every part of it in a manner that can be readily followed. It is in the slow movements that I like the great pianist least, for Beethoven gives much of emotional power in such movements as the adagios of the "Pathétique" or of the great opus 106, and Dr. von Bülow gives clearness and precision, rather than emotion.

The only slow movement, which he gave quite to my taste, was that which begins the "Moonlight" sonata; the others were all too much accentuated. Just in the "Moonlight" sonata occurred the greatest slip of the series, for the pianist forgot part of the last movement and for many bars was obliged to interpolate his own improvisations until he could catch the theme again. But it was all so wonderfully done that one could forgive the *lapsus* for the sake of the skill which covered it. The "Appassionata" was scarcely suited to the pianist's calm nature, and he made a couple of slips in it; but the last sonatas of Beethoven, which formed the bulk of the

third and fourth concerts, were just in the Doctor's vein—with the exception above noted.

The sonatas op. 101, 106, 109, 110 and 111 represent the third period of the composer, when he left the beaten track and began to express emotion in a less symmetrical manner than the sonata form would demand. These works are generally made meaningless by the average pianist, but on this occasion they became lucid and powerful. The finest technical work of the concerts was done in the last of the series. The thirty-three variations on a waltz by Diabelli were the perfection of this school of playing. I do not think that the first dozen or so show the *feu sacré*, but from the twentieth the composer attains the true inspiration. The series ended with the posthumous capriccio, "Wrath over a Lost Groschen," which was rather a *non sequitur*, save in a chronological sense. But this was not the end, after all, for when the finale was reached the audience burst out with a tumult of enthusiasm, and recalled the artist half a dozen times, when he suddenly seated himself at the piano again and played a movement (the second) from the E flat sonata, op. 31, No. 3. Naturally the four recitals have been somewhat of a strain upon the audience, as well as upon the pianist.

I wish you could have seen the number of young ladies with scores. They evidently regarded the concerts as so many music lessons, and they were quite right, too, for as an educational guide Von Bülow is *primus inter pares*.

But one does not want too much learning, and I sympathize with the little boy who, when he had mastered the alphabet, wondered whether it was worth while going through so much to gain so little. Therefore, I was glad that the symphony concert of Saturday offered a pleasant program. It was as follows:

Overture, "Ruy Blas" F. Mendelssohn
Aria Mr. W. J. Winch.

"An Island Fantasy" (new) J. K. Paine
Songs with piano, "Mein Lieb entönt" A. Dvorák
"Als die Alte Mutter" Mr. Winch.

Symphony in E major, No. 2 C. Goldmark

The overture was given with grand power and virility. It may be a sort of deathbed repentance, but Mr. Gericke is at last allowing the brasses to blow fortissimo. Mr. Winch is not a heroic tenor, and his choice of a Wagner song for his first number was ill advised. He has not the requisite breadth of style for the work, and at times he was crushed under the weight of the orchestration (and the accompaniment was splendidly played, too), although he evidently had the proper idea of the manner in which the work should be rendered, even if it was beyond his voice. But in the gypsy songs he was superb. His singing of "Als die Alte Mutter" is beyond anything in the tender vein that can be imagined.

Paine's work was a gem. In his later years the composer is becoming more melodic, romantic and emotional than ever. The themes in the "Island Fantasy" are beautiful and appropriate. The subject was suggested to the composer by two pictures by J. Appleton Brown, the artist, who portrayed in them a summer calm and a summer storm. These two thoughts are present in the fantasy, which, I am glad to say, is not merely a fantasy, but a very well constructed bit of large rondo form in which the themes alternate with fine episodes, and in which some degree of development is present. The orchestration is worthy of any master.

The manner in which the forebodings of storm are heralded upon the brasses, and the picture of tranquil summer seas and skies on the flute and harp, must be heard to be appreciated. At the close of the work Professor Paine was called for, and when he appeared on the stage the outburst of enthusiasm was tremendous. The Goldmark symphony was splendidly played, especially in the scherzo, where an elfin dance that could have been written by Berlioz, and a trumpet solo that Abt or Kücken might have produced (Hanslick satirically asks if the action of this movement takes place in Säckingen), charm the popular taste.

But the first movement is the most classical, is in good sonata form, and has effective development. Altogether, the work is the best orchestral one that Goldmark has yet produced and it will hold its own in the standard répertoire.

Du reste, the concert was just such a one as is desirable at the end of a fatiguing season and after we have been educated to death.

LOUIS C. ELSON.

—Although Jules Perotti, the tenor, was only represented at a concert given by the Emma Juch combination last Sunday night at the Broadway Theatre, a tolerably filled house greeted the other artists of the company. Emma Juch scored a great success, and a half dozen recalls, with her artistic singing of Gounod's "Ave Maria," while Mrs. Herbert Foerster obligingly and capably filled Mr. Perotti's place with an aria from "Tannhäuser." Miss von Doenhoff and Messrs. Victor Herbert, Max Bendix and Bologna also participated.

—Emma Juch, Maud Powell and Max Treumann were soloists at a concert at the Liederkranz Club last Sunday evening.

Max Bruch's new cantata, "The Fiery Cross," was produced, but will not materially add to its composer's fame.

The club sang at their best under the conductorship of Reinhold L. Herman.

Music as the Expression of Ideas.

I THOUGHT first of treating music as the expression of a nation's culture, in which case one ought to be able to trace the same great epochs of thought and emotion reflected broadly and contemporaneously in all branches of art. But although this may be done with the arts of painting, sculpture, architecture and (most clearly) poetry, the contemporaneous correspondence is lacking in music. In modern times the correspondence exists certainly, but only in modern times. Music, the most subtle language of the soul, was the last to develop—she was but in her childhood up to the time of the Renaissance. Greek sculptures are treasured in our museums as models and standards of excellence not surpassed in our day, while the crude Greek music is little better than barbarous, compared with the music of our times. Gothic cathedrals stand unequalled in dignity of conception and execution, but music in the Middle Ages was still in her infancy. Why did not the sister arts develop simultaneously? Because music can only attain perfection with a nation of great emotional and intellectual activity. The Greeks were ardent worshippers of beauty of form; but the more delicate nerve system of our day, the introspective brooding, the passionate longing to penetrate the depths of the unseen, found no long resting place in Greece.

In the Middle Ages the province of music was narrowed by the Church, and music only bloomed spontaneously in the love songs of the period. Bound and cramped by the pedantic rules in which the spirit of the cloister breathed, fettered by the subjects allotted to her, music only burst her bonds some time after the Renaissance, and began at the so-called romantic movement to lift up her voice freely as an expression of the human soul. As an expression of religious aspiration, or rather of faith, some of the chorale and hymns (Luther's "Ein feste Burg," for instance) sound to us through those dark times as notes of sturdy faith and honest strength; no romanticism or self-consciousness in these, no morbid questionings! They are like solid blocks of stone, not chiseled into delicate shape, but roughly hewn to stand in troublous times. What a different spirit breathes in the hymn music of our day—softer, weaker, more emotional! The same characteristics of sturdy faith and unconsciousness of self we find in the giant Bach, forerunner though he was of modern musicians, with their complex emotions, "for," as the German critic says, "if sometimes, in the huge Titanic blocks, we seem to see a human face peering out at us, it is but a chance resemblance" (not a conscious aim at expression, he would say). When Bach was not treating of religion he turned not to human emotions for inspiration, but to nature. (*Pastorales*.) In this direction he was followed by Haydn, who expresses a child-like, naive joy in nature. Some of his scenes remind one of Wordsworth's simplest lays—of Thomson's scenes; some noble passages may rank with Milton in classic purity and sublimity of conception.

Mozart is more Greek in spirit, he is imbued with the old Greek love of perfection and symmetry of form, and with their pure joy in life and nature. He is content to live and enjoy. Now and then, it is true, "obstinate questionings" arise as to the problems of existence, but he leaves them unanswered, continuing and preferring to enjoy undisturbed harmony of matter and spirit—that equilibrium of all the forces, moral and physical, which the ordinary man does not attain, and which the philosopher must disturb if he would attack the enigmas of life. In classic elegance Mozart may be compared with the Italian poet Parini. It was reserved for Beethoven to lead music beyond the bounds of his predecessors, to lead her into the domain of thought, of doubt and struggle to attack the eternal "Why?" of the universe. And having the solution of this question for his aim, as with Shakespeare and Dante, so with Beethoven, all the minor questions of life are tinged in richer, deeper coloring, become more earnest and of graver import. Beethoven gives to everything a heroic quality. He is essentially an epic, not a lyric tone poet; all his creations are on a grand scale, painted with the rich coloring of a Rubens—or if we liken them to sculpture, they are after the type of Michael Angelo.

To come to lesser deities. It is interesting to contrast Chopin and Mendelssohn. Chopin equals Heine in melancholy and a sort of pessimist view of life. His music oftenest says, "Life is sad;" with exquisite beauty and delicacy he touches and retouches on this theme. He rebels against destiny in moments of passion, but never overcomes by accepting it bravely; hence he is often weak. In calmer moods he is content (oftenest) to chronicle some mood of sadness, of morbid motion, as when he weaves a delicate filigree work of exquisite beauty round the notes of a passing bell. He is romantic, but not with the romance of Christianity, as Mendelssohn is—he is more of a Pagan. His music touches nearly all the chords of our emotions, but does not appeal to our English sentiments; occasionally he is weak and hysterical, when passion is stronger than reason. Mendelssohn is really the opposite of Chopin. He is romantic, with the Christian romantic spirit of a Manzoni; calm resignation breathes in every line, perhaps the outcome of content in his own domestic life, which was of the happiest, as Chopin's was the reverse.

With Chopin love is passionate suffering—with Mendelssohn it is the calm peace of domestic affection. These two represent opposite schools, attract opposite natures; they are the optimist and pessimist views of life in music.

Compare Chopin's discontented wailing preludes with Mendelssohn's "Songs without Words" and you have the difference in spirit. Possibly the "Spirit of Doubt" goes deeper than that of "Childlike Faith," and Mendelssohn sometimes seems a trifle insipid in his calm moods—in which he is as placid as Ruckert or Wordsworth. Heaven storming, rebellious youth is more in sympathy with Chopin, with his passion and his murmurs. Chopin is on the side of the Lucifers, the questioning, the unsatisfied. But he simply questions and murmurs, he does not really grapple with the problems of the universe; it needs a stronger nature to attack the eternal "Why?" Beethoven was the real Prometheus and in truth wrestled with the unseen. Compare, too, his expression of human love with that of the two composers above mentioned. His passion is as strong as Chopin's, but not hysterical; it is deeper than Mendelssohn's, for he elevates it into connection with ideals above this earth. His conclusion is resignation, but not merely the mild acquiescence of Mendelssohn—"Whatever is, is right"—he goes down deeper and seeks refuge in the eternal. Brahms may be compared with Browning in some of his style and other points, but it would take too long to do more than suggest their affinity. Wagner is another cast in the heroic world—in sensuous richness of coloring and imagery he resembles Swinburne, but in significance and depth of ideas he is deeper far than that poet. He is of the heroic nature—but of our century; developed in spirit, in emotional faculty, and having all the material of his predecessors ready to hand.

What future generations may develop under the influence of all the physical, moral and mental forces at work we cannot say. Doubtless the present material of music will be altered or expanded, and so pave the way for further development in expression of new ideas. Possibly future composers will find delight in more subtle shades, and progressions of chords and intervals which to our ears seem unintelligible. There is infinite scope in this direction, for as Hullah says: "The system of scales, modes and harmonic tissues at present in use is by no means unchangeable; in past ages it was different, and doubtless will be changed in the future." MARY DETT.

The Polyphonic School of Vocal Music.

BY CARYL FLORIO.

THE recent production of the Grell "Mass" by the Oratorio Society of this city and the approaching concert of the Palestrina Choir, at which prominence will be given to the works of De Lasso and Palestrina, have suggested to me that a brief account of the growth of the old polyphonic school of vocal writing might be of interest to some of your readers. It is true that Grell is comparatively modern; but his mass is so evident an attempt to follow the rules and conform to the methods of the mediæval composers that it may justly be classed among their works and considered as one of them.

The exact date at which musicians first discovered the possibility of voices moving simultaneously in any manner but that of absolute unison (or rather, to be exact, in unison and octave; for women and men, when undertaking to sing a melody, will naturally and unconsciously pitch their voices an octave apart, Mr. Ronconi to the contrary notwithstanding) it is now impossible to discover. It may be considered, however, as quite certain that the ancient Greeks—much as their music is vaunted—and the musicians of the early Christian centuries were entirely ignorant of anything in music but unaccompanied melody, either for voices or for instruments. It is true that this can only be indirectly concluded from the essays on music of such early Greek and Latin writers as have been preserved, since they deemed practical music to be beneath their notice and considered the subject only from its purely scientific side as a branch of the higher mathematics, concentrating all their energies upon an endeavor mathematically to divide the monochord (their instrument of investigation) into fractionally correct but musically useless ratios; but it is impossible to suppose that, if they had ever heard, or even conceived of any harmonic effects, they would have confined their researches, as they did, to the mere successions of tones in melody, leaving the larger and deeper question of the causes and possibilities of simultaneously sounding concordances and dissonances entirely untouched and even unsuggested. No stronger proof could be given of their exclusive consideration of music as a purely intellectual training than the fact that, when one of their number, Aristoxenus, ventured to suggest that the ear might perhaps have something to say in the matter, he was at once violently attacked for having had the temerity to broach so unscientific a theory.

These ancient writers, when they had, after much discussion, come to some sort of a decision as to what tones should be recognized (they finally adopted fifteen), grouped them into what they denominated "tetrachords," each tetrachord consisting of what we should now describe as two whole tones and one semitone, the different tetrachords being distinguished by the relative positions held by these intervals; and they further spent much vain ingenuity in dividing the tones into large tones and small ones, and the semitones in the same way, giving different names to each according to the ratios of the vibrations they contained.

So hopelessly complicated did they make this scientific study of music, with their considerations of ratios derived from fractional divisions of the conceived vibrations of the monochord, their different names for each string of the fifteen stringed lyre and for each tone, semitone and possible subdivision of the same, and their characterizations and classifications of the various tetrachords, that an endeavor to examine and understand their unnecessary and useless refinements of, and nomenclature for, the varied relations of the tones they created may be looked upon as a short road to the lunatic asylum. My readers may more readily appreciate the truth of this statement if I mention, as an example, that they bestowed upon the lowest note of their system the name of "Proslambanomenos," that most of the remaining fourteen had names equally difficult for modern tongues to pronounce and modern brains to remember, and that this matter of nomenclature is much the easiest branch of the subject.

When the Grecians fell from their position of the foremost nation of the world, Greek civilization and science disappeared, and music (so far as any records show) disappeared with them. For some centuries after, the inquirer gropes in an impenetrable mist, from which emerge at long intervals only a few individual figures. Such are those of St. Ambrose, generally credited (though it would appear wrongly) with the composition of the "Te Deum" and of the chant originally connected with it, and "rightly" with the first attempt to bring the then existing church music into some sort of order and form; of St. Gregory, to whom we owe a partial restoration of the ancient Greek "modes," and the compilation (for it can hardly be called the composition) of the so-called "Gregorian tones," a species of chant still too familiar to need special description here; and of Boetius, the most voluminous of the ancient Latin writers on music whose works still exist, and but for whom our present small knowledge of the Greek musical system would be even more imperfect than it is. But it appears certain that, during all this time, unisonous music—i. e., unaccompanied melody—was the only species known or practiced. Instruments and voices alike, whether used separately or together, joined in performing the "tune;" and harmony (as we use the term) was still an undreamed of possibility. That this was undoubtedly so may be gathered from the following passage in Seneca's epistles: "Do you not see of how many voices the chorus consists, yet they make but one sound?" and (as though to put the matter quite beyond doubt) he mentions the participants in this choral music as being men, women and instruments.

The first steps toward harmony seem to have closely followed the introduction into the churches of the crude organs of the period. This is generally supposed to have occurred about A. D. 660; and the earliest positive mention of "singing in parts" is found in the writings of Bede (generally called "the Venerable"), who lived from A. D. 672 to 735, in England. Nowadays, when it is the custom to sneer at "unmusical England," it may seem strange that so important an innovation should have had its rise in that country; but it must be borne in mind that from these earliest days of music down to the reign of the first Charles—indeed, down to the time of Cromwell's destructive puritanical protectorate—England was in this art the equal of the most advanced of the European nations. The madrigals of the English composers, Wilbye and Weelkes, are of equal excellence with those of their contemporaries, Palestrina and Marenzio; and the church compositions of Tallis and Bird stand worthily by the side of those of Palestrina and De Lasso.

But these early attempts at vocal harmony mentioned by Bede would have been very painful to modern ears, though they seem to have given great pleasure to auditors of that time, if one may safely judge from the ecstatic ravings of some of the contemporaneous writers. This was the manner of performance; the tenor (who was considered the principal singer, and to whom for some hundreds of years from the time of which I am now speaking was always given what we should call the "melody," but which was then known as the "plain song" and later on as the "canto fermo") sang his part with a "loud and full voice," and the other singers, using their voices more lightly, accompanied him in consecutive fifths and octaves only! Nor were these continuous fifths and octaves the only elements that would have been objectionable to modern ears; for when there were four or five persons singing at once, the fourth—and, when there were so many, the fifth also—were used to introduce continual extemporaneous flourishes into their portion of the performance; which flourishes, although governed by certain rules, must have contributed more confusion than ornamentation.

As there was then known no method of notation, properly so called, the plain song had to be handed down by rote; and the harmony and descant—i. e., the flourishes—were always extemporized. It is true that there were in use certain arbitrary signs called "neumas," which were inserted over the words of those portions of the service which were to be sung; but these referred only to the plain song, and were of so indefinite a character that they can only be said to have suggested, not indicated, the rising and falling inflections of the voice, and were only of practical use as reminders of a melody already learned. Therefore, though singing in harmony, such as it was, was in actual use, composing or writing in parts was apparently as far off as ever.

(To be continued.)

A New Opera by Antonin Dvorák.

AS we announced before, on February 13 a new opera by Antonin Dvorák, entitled "The Jacobin," was produced for the first time at the National Bohemian Theatre of Prague, and was received with the greatest enthusiasm by the composer's countrymen. In a sympathetic article on the subject from the pen of the well-known Dresden critic, Ludwig Hartmann, contained in a recent issue of the "Neue Zeitschrift für Musik," the writer says, *inter alia*: "A musician who, like Dvorák, has already gained so considerable a reputation must needs possess much strength of character in concentrating his efforts upon a work the appreciation of which, on account of the language whereto its music is wedded, has to be confined within narrow limits. In this sense Dvorák, Smetana, Bendl and Fibich are, indeed, great patriots. They have created a national Bohemian art, and it will not be long before this fact will be more generally comprehended outside their own country. * * * Dvorák's new work, 'The Jacobin,' may be described as a musical opera. It is true, every opera should be musical, but it may, perhaps, be permissible to distinguish between scenic operas, vocal operas and musical operas. Every musician will understand what is meant."

"Thus the charm of Dvorák's new work consists in the exceedingly beautiful orchestration and in the masterly treatment of its forms. 'The Jacobin' is, indeed, a comic opera, with songs, choruses, duets, &c., of a more or less popular type, but they are not rigidly separated from each other, and the work, in its totality, betrays the influence not only of Wagner, but of the new German school generally. Not by any means, however, to the extent of imitation; the national Czech element is much too pronounced for that. But whereas Brahms makes a distinct stand against Wagnerian precepts, his friend Dvorák, in his capacity of dramatic composer, does not disdain to profit by the wealth of characteristic expression and variation of color for which we are indebted to Wagner. Indeed, in proportion to the importance of its subject, too much has been done, perhaps, for 'The Jacobin' in the way of orchestral effects and polyphonic devices, however masterly."

"The libretto (from the pen of the daughter of the veteran leader of the Czech party, Rieger) deals with the conflict arising between a Bohemian Conservative nobleman and his son, who, while residing in the French capital (1793), has been denounced to the father as having joined the 'Jacobins.' The young noble, however, far from having become a revolutionary, succeeds in refuting the false accusations of his enemies, and, returning to his ancestral home, a reconciliation takes place and all ends happily. In view of this peaceful catastrophe, the son's grief, the fury of his enemies, the parental wrath, are here depicted in colors somewhat too sombre, and appertaining more properly to opera seria. Altogether enchanting, inexhaustible in their melodiousness and quaintness of rhythm, however, are the brighter portions of the work, accompanied as they are by the running commentary of an orchestra à la 'Meistersinger.' * * * With an almost

culpable prudishness the composer—ignoring his special gift in this direction—has abstained from the use of the national dance music in his new opera. There can be no doubt, however, that by virtue of his easy command of the voices, the originality of his harmonies, and the masterly treatment of the orchestra, Dvorák must be placed in the front rank of contemporary composers."

Philadelphia Correspondence.

PHILADELPHIA, April 22.

WITH the exception of several comic operas, there has been nothing musical here to speak of.

The Carleton Opera Company are giving "Nanon" at the Grand Opera House, and the receipts show that this opera, though heard many times, is not losing at all in popularity.

"Nadja" and "Ernie," at the Chestnut Street Theatre, have had good houses at nearly all of their performances.

In the churches where Easter is observed as a great feast elaborate services were held.

Some of the notable ones were the Cathedral, St. John's, St. Clement's, Christ Church Chapel and St. Stephen's.

The boy choir of Christ Church Chapel, under the able leadership of Mr. Benj. Monteith, gave "Worthy is the Lamb" in good style.

To-night the first production of "King Cole II." will occur at Hermann's Broad Street Theatre. The opera is said to have cost \$33,000 to put it on the boards.

Mr. Behrens has arranged for a two weeks' engagement of the New American Opera Company at the Academy. "Faust," "Maritana," "Masked Ball," "Trovatore," "Lucia" and "Bohemian Girl" will be given. The advance sale of tickets is large.

Leonard E. Auty will give a recital of classical and sacred songs at the Academy of Fine Arts on Tuesday, April 23.

Wednesday, April 24, we will have the pleasure of hearing the great Von Bülow. The program will consist solely of works by Beethoven.

—Digby V. Bell and Laura Joyce Bell have tendered their resignations from the McCaull Opera Company after a long period of service. They will leave at the close of the run of "The May Queen." They are not satisfied with the parts assigned to them of late.

—The advance sale for the 250th performance of "Nadja" opened at the Casino last Thursday and the demand for seats was very large. The souvenir night will be next Friday and will be the last festive occasion in "Nadja's" run. The house will be handsomely decorated with bunting and flowers.

—A new American comic opera, "Dovetta," was produced at the Standard Theatre last Monday evening. The libretto is by Betsey Bancker and the music by Mrs. E. Marcy Raymond, a wealthy amateur of this city. The "Times" very astutely says: "Dovetta is of New York origin. Philadelphia's day of vengeance is at hand."

—The concert of the Macy Mutual Aid, which took place on Monday night at Steinway Hall, was largely attended, the musical features being the trios by Miss Hallenbeck, soprano; Mrs. A. C. Taylor, contralto, and Mr. Perry Averill, tenor, as well as the solo singing of these members of the trio. The soprano solo of Miss Hallenbeck was deservedly

encored, and Mrs. Taylor, whose singing discloses genuine artistic instinct and conception, made a great impression.

—The fifth private musicale at the warerooms of the Mason & Hamlin Organ and Piano Company, in this city, will be held this afternoon at 3 o'clock. Quite an array of local talent will participate.

—Next Friday evening, at Steinway Hall, there will be given a complimentary concert to Mr. H. R. Humphries, the leader of the New York Banks Glee Club. The second act of Bristow's "Rip Van Winkle" will be given with the aid of well-known artists.

—The Gounod Choral Society gave a testimonial concert at Chickering Hall last Monday evening to William Edward Mulligan, the director. Miss Charlotte Walker, soprano; Maria Salvotti, soprano; Miss Josephine Le Clair, contralto; E. Arcencibia, tenor; Emil Coletti, baritone, and Harry Rowe Shelley, organist, assisted in giving a pleasant evening of music.

—The most interesting concert of the season at Hightown, N. J., was given last Friday night, the 19th. A large and highly appreciative audience listened to the excellent songs of the Courtney Quartet of mixed voices, of New York. The artists comprising the quartet were Miss Jessamine Hallenbeck, soprano; Miss Hattie J. Clapper, alto; Mr. William Courtney, tenor, and Perry J. Averill, baritone, assisted by Mr. Victor Harris, pianist.

—The following are a few Boston musical items taken from G. H. W.'s interesting columns in the Boston "Evening Traveler":

It is probable that on the return of the Symphony Orchestra from its spring trip, or about May 20, a testimonial concert will be tendered Mr. Gericke. Such a proceeding would awake the enthusiasm of the town.

Dr. von Bülow will give another recital of piano music of different composers in Music Hall, Wednesday afternoon, May 1.

A Boston male quartet, the Lotus Glee Club, is going to London next month under the management of Mr. Vert. This will please the English as well as surprise them.

The route of the Boston Symphony Orchestra, beginning April 29 is: Springfield, April 29; Troy, April 30; Rochester, May 1; Buffalo, May 2; Cleveland, May 3; Detroit, May 4 and 6; Chicago, May 7, 8 and 10; Milwaukee, May 9; St. Louis, May 11 and 13; Cincinnati, May 14; Pittsburgh, May 15 and 16; Washington, May 17 and 18. The advantages of this tour are quite incalculable.

The Gilmore Anniversary June Jubilee Concerts—that seems to be the most of the title—will be given in the Mechanics' Building, June 5 to 9. Mr. Arthur W. Thayer will immediately undertake the drilling of a chorus, which it is expected will number 1,000 voices. Mr. Thayer's choice is new evidence of the shrewdness of Patrick Sarsfield Gilmore.

That wonderful instrument, the phonograph, was on exhibition at Chickering's last week. One of Mr. Edison's wisest lieutenants was in charge. The writer heard the instrument reproduce with amazing exactness an aria from "St. Paul" and the quartet from "Rigoletto." The aria was freshly sung, the quartet was several hours old. The invention is certainly wonder working; the possibilities that singers have of correcting their own faults is only one of the reasons for its being styled a wonder.

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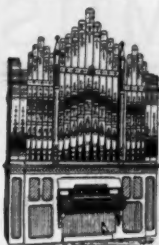
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NEW YORK, WEDNESDAY, APRIL 24, 1889.

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- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

MR. GEORGE P. BENT, the organ manufacturer, of Chicago, called on us last week and informed us that he had concluded arrangements to begin the manufacture of pianos in his city. Mr. Bent purchased patterns and material while in the city and will soon begin to make pianos.

SINCE April 20 Mr. George Blumner has ceased to occupy the position of salesman in the warerooms of Mr. Albert Weber. Mr. Switzer is now the chief salesman at Weber's. Mr. Blumner will take charge of the Emerson warerooms in this city as soon as the latter shall be opened.

HARDMAN, PECK & CO. have started in to manufacture a cheaper grade of piano, which is made under the auspices of one Mr. Cornet in the former factory of Mathushek & Sons in Harlem. The cases, we understand, are made by Herlich & Co., whatever that may be, of Paterson (N. G.).

WITH a view of getting better work Messrs. Newby & Evans, the piano manufacturers, have abolished the contract system in their varnish department, and, although their expenses have thereby been considerably increased, they expect that the improved finish on their pianos will so increase the business that they will be compensated for the additional outlay.

WE have just read extracts of the penal statutes of the State of Pennsylvania and we would advise the dealers in the State who are selling stencil pianos and organs to examine the law carefully or consult their attorney or counsels. A very important anti-stencil interpretation or construction could be given to certain sections governing the sale of goods upon which the names of the manufacturers are supposed to be affixed.

THE dramatic unity of the unhappy and sorrowful failure of Mr. Thomas F. Scanlan is interrupted by a humorous episode, which consists of the supercilious comments of the two Friends. Imagine these two Friends, whose names are associated, especially the one, with an uninterrupted series of failures, sitting in judgment upon a man like Thomas F. Scanlan. Isn't it amusing to see two such individuals criticising the past acts of a man who, no matter if he has been temporarily interrupted in his career, has given employment for many years to thousands of human beings and disbursed millions of money. One additional regret in this reflection consists in recognizing the fact that persons of more delicate temperament and feeling must by force of usage be denominated as contemporaries of such pachyderms as the Friends. Journalism in the music trade is peculiar.

WITH the exception of the editors of THE MUSICAL COURIER, the men connected with music trade journalism in this country, one and all of them, cannot tell whether or not a piano is in tune. Peculiar, is it not? And yet they publish articles in which they decide that a low grade stencil piano is as good as a legitimate medium grade instrument. Peculiar, is it not? How long are you going to permit such nonsense to continue?

DURING a call at the warerooms of Messrs. George Willig & Co., Baltimore, last Friday, the question of arbitrary changes of agencies was discussed, and Messrs. Willig told us among other things: "We were treated by Hardman, Peck & Co. just as they treated their New England agents. One day, while we were advertising and selling and keeping in stock Hardman pianos, a New York gentleman in the piano trade called to see us, and in course of conversation told us of Hardman pianos that had just been unpacked in front of a piano wareroom in this city. We were somewhat surprised upon discovering that another house in this city had received the agency of the Hardman piano and that Hardman, Peck & Co. had not deemed it necessary even to mail us a postal card notifying us of the change. Had the New York gentleman not accidentally called we would have continued to advertise the Hardman pianos in the daily papers here unconscious, as we were, of any change of agency. Of course, we did not mind it, but then there are certain ways of doing business that preclude such conduct on the part of manufacturers. However, there are no Hardman pianos sold here at present, although this thing we speak of happened only a few years ago."

Gustavus Baylies, Jr.

(New York "Herald," April 20.)

GUSTAVUS BAYLIES, JR., is alleged to have skipped out of this State to avoid being served with a summons, and also because of financial embarrassments. Mrs. Edith M. Baylies, his wife, charges this in a suit she has pending against him for absolute divorce. Two girls are made the co-respondents.

Mrs. Baylies, who lives in Brooklyn and is a prepossessing brunette, married Gustavus in June, 1882. The young wife alleges, on information and belief, that he grew altogether too fond of a girl named Minnie. She does not know her surname. It is also stated in the complaint that Gustavus left the State to avoid the service of the summons.

He is now living in Sheffield, Ohio, and is engaged in business there.

Another girl named Florence Fletcher figures in the complaint, which was filed yesterday in the Kings County Clerk's office, accompanied by an order of Supreme Court Justice Cullen allowing service of the summons through the news-papers.

NOTICE.

FROM what we know, and we believe we have excellent sources of information, banks will not discount much in the future for piano manufacturers who are known to sell their pianos at less than \$150 wholesale.

THE PIANO TRADE IN THE PARADE.

THE New York piano trade met on Friday evening, April 19, at 110 East Fourteenth-st., to consult in regard to the Washington Centennial Industrial Parade. William Steinway in the chair; Francis Bacon, secretary. The following houses not present at last meeting were represented:

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Newby & Evans.	E. Gabler & Brother.
James & Holmstrom.	Mathushek & Son.

Authority was given to an artist from Harper's to take a sketch of the artistic piano float for illustration in "Harper's Weekly."

Reported collection of \$1,705 on account of Centennial Fund.

The executive committee reported that arrangements had been made for an elegant piano float, with appropriate decorations, shields, &c., to be drawn by four horses, on which would be placed a spinet, 100 years old, and a grand and an upright piano of the present day, to represent the piano industry one hundred years ago and at the present time. Persons representing Mozart and Beethoven, in costumes of 100 years ago, and Wagner and Rubinstein in costumes of the present time, to be seated at pianos. All advertising to be avoided; no signs, trade marks or stencils to be shown. The piano float to be prepared by Mr. Berger and Mr. Kessler, artists of "Puck," at a cost not to exceed \$1,200. It was decided that the employes of different factories shall march in alphabetical order.

It was decided to have a banner that should be carried before the piano float, inscribed:

"Piano Trade New York, 1789—1889."

Different factories reported that the total piano trade would parade 3,180 men, 18 flags, 8 banners.

A committee was appointed to arrange for a dinner of the trade at Fifth Avenue Hotel. (See below.)

Thanks of the meeting were voted to Mr. H. Behning, F. Kraemer and J. Burns Brown for their success in collecting funds.

The meeting was exceedingly enthusiastic, everyone present being inspired by the most patriotic feelings, the one great desire being to make the Industrial Parade of the New York piano trade a great success.

Mr. George Steinway will be chief marshal of the piano trade division.

1789. The Piano Trade Dinner. 1889.

THE Washington Centennial Dinner of the piano trade of New York will take place at the Fifth Avenue Hotel on Monday evening, May 6, 1889, at 7 o'clock.

Among those to whom invitations will be sent and who are expected to be present are President Harrison, Governor Hill, Mayor Grant, General Sherman, Chauncey M. Depew, Col. Cockerill, president of the Press Club; ex-Minister W. Waldorf Astor, grandson of the founder of the piano trade of New York. Everyone connected with the piano and kindred trades is cordially invited to participate. The committee must know by Friday, May 3, the number of gentlemen who propose to attend. Ticket (\$5, without wine) may be obtained from

FRANCIS BACON, 19 West Twenty-second-st.,
ALBERT WEBER, 108 Fifth-ave.,
R. M. WALTERS, 59 University-pl.,

Committee.

—A Behr Brothers & Co. grand piano was used at the Lencioni concert at Berkeley Lyceum Concert Hall, Brooklyn, on the evening of the 13th; also during the week following at the Brooklyn Academy of Music and at Historical Hall. Among complimentary letters recently received by the firm we quote the following:

ONEONTA, N. Y., April 11, 1889.

Messrs. Behr Brothers, New York:

GENTLEMEN—The instrument I selected for my sister when in the city has proven to be just what she wanted. In fact, I think it the finest piano I ever received from you, and she wishes me to thank you for sending her so fine an instrument. You may send me one style E at your earliest convenience.

Yours,

G. D. SHEARER.

DIED.—WILLIS—At 226 St. George-st., Montreal, on the morning of April 21, Robert Willis, of the firm of Willis & Co., of that city, aged 38 years, 6 months and 15 days.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.,** and **TORONTO, CANADA.**

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79,000

NOW IN USE.

STENCIL EXPOSÉ.

McEwen, Alleger, Wagner and Other Stencils.

I.

MESSRS. L. GRUNEWALD & CO. write us once more on the subject of McEwen, and say that in publishing the original letter we have done wrong to McEwen. The firm continue:

McEwen makes a piano fully worth the price we pay for it. It has a good tone and is well finished and is better than some pianos we had paid higher prices for. We never knew of any stencil pianos made by McEwen, and they claim that every piano they turn out has their name on the iron plate. Every music house in the country carries a cheap piano, and we try to get the best made for the price.

We do not approve of the wording of the "ad." in the "Daily States" above our name, but we misrepresent nothing to our customers. The pianos we handle we sell upon their merits. We handle the Steinway, Knabe, Sohmer, Behr and other standard pianos, and if customers want fine pianos or cheap pianos they come to us, as they know in advance "Fair dealings and no misrepresentation" is our motto.

Yours truly, LOUIS GRUNEWALD & CO.

We are gradually reaching a point in this stencil agitation which will demonstrate to the legitimate piano and organ trade how valuable our work has been and how far reaching in its beneficent results the action of THE MUSICAL COURIER has been. Take this very case of Louis Grunewald & Co. and McEwen. In their above letter Messrs. Grunewald expressly state that they tried to get the McEwen piano as a cheap piano and sell it as such, which is true. They then show the instruments they call their "standard" pianos in contradistinction to the cheap or low priced piano. The Steinway, Knabe, Sohmer and Behr pianos are Grunewald's "standard" pianos; the McEwen pianos are the other—the low priced.

That is THE MUSICAL COURIER'S position. We do propose to permit the whole music trade press to puff every low grade piano from Swick and the stencil pianos upward and make these pianos appear coequal in "standard" with the better class of pianos. That is our position. We make the distinction and we have a hard fight in maintaining this position, as the whole caboodle of music trade papers is publicly and privately working for the low grade pianos and placing them in the rank of the "standard" instruments.

McEwen's advertisement in the New Orleans "Daily States," referred to in Messrs. Grunewald's letter, was first exposed in these columns. It stated that the McEwen piano was "acknowledged to be the nearest to absolute perfection ever obtained in a piano." What this absurd proposition amounted to no one could tell, but it certainly was the duty of an honestly conducted music trade paper to save the firm selling these pianos from ridicule, and it was ridiculous to have the McEwen piano advertised in Grunewald's name as the instrument "nearest to perfection" when, as Messrs. Grunewald themselves make it appear, the McEwen is not one of their "standard" pianos. If it were not for this paper such and similar nonsense would constantly appear in print without fear of contradiction.

Now as to the McEwen stencil. We did not accuse McEwen of making stencil pianos. Our editorial of March 20 read, among other things:

It must be remembered that there are stencil pianos, called or named "McEwen," and sold by the same parties who sell the McEwen piano, or by parties interested in the sale of McEwen pianos. See what kind of a *malum compositum* the McEwen piano business is, anyhow. The elder McEwen sells stencil pianos and McEwen pianos. The younger McEwen sells McEwen pianos. Both have sold many McEwen stencil and McEwen pianos. How are you going to tell the difference?

McEwen pianos have been sold by the carload when the sum total is considered. Hundreds of these were stencil pianos, stenciled McEwen, but made by Tom, Dick and Harry. The sale of such stuff continues right along and is helped along by the men who conduct the music trade papers. These pianos are and were stencil frauds, and it is now a crime against the people of the State of New York to sell them or offer them for sale, or even make them. Those who are willing to run risks are taking their affairs in their own hands. We have no personal feeling in this matter, and if stencilers get into the trouble that is undoubtedly in store for some of them they cannot assert that THE MUSICAL COURIER has not warned them sufficiently.

II.

The second installment this week on the stencil question is the following racy letter from the interior of the State:

ARCADE, N. Y., April 15, 1889.

Editors Musical Courier:

I inclose circular from Mayor Alleger, of Washington (N. G.). You notice he offers a piano marked "H. W. Alleger, Washington, N. J.," and as we have a piano, thought I would send this mid-spring offer to you that you might procure one of these "matchless" instruments before it is too late, or before some other rival trade paper got the sample piano and then you would be left to regret it, as they will probably not sell but one in each locality at the low price of \$213. Trusting that a word to the wise will be sufficient, I am

Yours truly, A. DENISON.

A piano stenciled "Alleger" is a stencil fraud. Mr. Alleger could be arrested on visiting this State, as it is against the law to "offer for sale" stencil pianos in this State. One of these days one of these outside stencilers offering stencil goods in this State will get caught here, and then there will be fun. It is none of our business if stencilers do not heed our advice.

III.

Pennsylvania asks a stencil question that should be answered:

TITUSVILLE, Pa., April 13, 1889.

Editors Musical Courier:

Could you please give me any information in reference to the Carl Lynne pianos? Are they a standard make of pianos, or are they stencil pianos? They claim to have a factory near Pittsburgh, Pa. Any information as to their standing would be kindly received by

Yours truly,

T. N. HOLLAND.

Some years ago we published replies to inquiries about the same stencil piano. There is no Carl Lynne piano factory. From what we can gather the piano is a low grade piano, made in this city and stenciled. Refer intending purchasers to this paper.

IV.

A direct request for preference between a stencil and standard piano comes from Rochester:

ROCHESTER, April 9, 1889.

Editors Musical Courier:

Will you please advise me of the standing of the Wagner piano made by C. D. Pease & Co., also the Kranich & Bach. I want your candid opinion, as I am about to purchase.

MRS. J. H. JOSLYN,

(address follows).

A Wagner piano is a stencil piano which should not be purchased, as it is an illegitimate object. The Kranich & Bach piano should be taken at once by our inquirer, who will find it a satisfactory instrument. Never buy a stencil piano, and if any of your friends intend to purchase pianos refer them to this paper.

V.

Among stencil inquiries this week the following is not the least interesting:

AMSTERDAM, N. Y., April 15, 1889.

Editors Musical Courier:

Will you please let me know if the Beethoven pianos or organs are stencil instruments, and if the McEwen is a stencil piano. Please answer in your next and oblige.

Yours truly,

MRS. W. T. B. WRIGHT.

The Beethoven organ is made in the old Beatty factory in Washington (N. G.). The Beethoven piano is a stencil fraud, stenciled with the venerated name of Beethoven and sold by the Beethoven Company, but made here in New York in one of the low grade piano factories. Please read answer to first inquiry in this article in reference to McEwen.

KIMBERLY.

IF the editors of the stencil music trade papers ever had a friend it was in the person of Kimberly, of the New England Piano Company, who told us that he frequently advanced money or loaned money to them to enable them to bring out their papers. Kimberly has by this time learned that those stencil editors are not exceedingly grateful individuals and that they looked upon his financial aid rather as a duty on his part than as a favor conferred upon them.

There are also other things which, if not by this time learned by Kimberly, will do him much good if he will take to heart. Kimberly talked too much, entirely too much, for a man whose position should have called for prudence and caution.

We remember an incident in the presence of a piano manufacturer who happened to be in the office of the New England Piano Company, when Kimberly in his loud style told someone who returned from bank after an ineffectual effort to have some paper discounted that he "did not know how to go about it," and that "next time he (Kimberly) would attend to it himself." The piano manufacturer, if we are not mistaken, told Kimberly that it was not good to speak of such things in the presence of others.

The piano manufacturer will remember the episode when this reaches his eye. When he related the story to us he told us that this one act made Kimberly a shallow man in his estimation.

Kimberly also made a public demonstration of his intention to kill off the small dealer and to "knock" trade on the avenue. Everyone interested learned this from Kimberly's own lips. He did not hesitate to say so. This was poor policy. When we consider the houses on the avenue, the quality of their pianos and the system of most of them this boast appears most uncalled for.

Kimberly also made no secret of his alliance with the elder McEwen, and his peculiar self conscious and boastful manner and the importance he attached to himself prevented him from withholding this important trade secret. He could not retain it; it was too great

a stroke in his estimation to own McEwen and not let the world know it, and so the world knew it.

When he loaned money to the stencil trade editors the act was too important for him to keep it secret; when he cashed their worthless drafts and checks, instead of keeping it mum, his nature could not control indiscretion, and the world had to know it. Thus we learned of it from more than one person.

Everything done here by the New England Piano Company was due to Kimberly. When he spoke of the company: "I am doing this;" "I shall stop that;" "I have such and such an intention;" "I leased the big building;" "I made the improvement;" "Those are my ideas"—it was never "we," always the intolerable, intolerant, small and narrow minded "I," and yet the world knew that a much bigger brain was back of it all.

Kimberly outgrew himself, and acted rudely and even disgracefully toward unfortunate people who were placed in the disagreeable position to ask favors of him. His dictatorial style, want of tact and consideration and his overbearing mannerisms toward persons endowed with intelligence and its concomitants, were some of the many reasons that created enemies when friends could have been made.

Kimberly in his days of glory betrayed himself and he has in consequence no sympathizers, whereas the big man at the Boston end of the New England Piano Company, a man of modesty and brains, is universally respected and will come out of this ordeal in good shape.

BOYS WILL BE BOYS.

IN conversation with a leading man in the piano trade, a few days since, our attention was called to a trade paper, one of the editors of which has recently started off "peregrinating," and we had a hearty laugh together over the introduction to a list of agents' names in towns along the New York Central Railroad—a list, which is slightly incomplete, but beautiful in its incompleteness. The remaining names can be found in Rost's Directory.

But here is the opening overture, which is followed by a disappointing song and dance performance. It comes right under a somewhat worn cut representing a young man, with a disdainful look, skipping lightly over the country, and spurning a flock of \$5 bills which are seen flying from him.

Here it is, to be read slowly and in a deep bass, even a third base, voice:

Bright and gladsome weather prevailed as our representative, according to long standing custom, set out upon his early spring tour toward the region of the setting sun. He is the more to be congratulated upon this fact for the reason that he would have been just as promptly at duty's post if the atmospheric conditions had been as unfavorable as they were favorable. The path of duty is the way to glory. It is ours, at various times and seasons, to go among the music trade, to converse with them, to ascertain their ideas as to the future, to condole with them in their sorrows, to delight in their joys, and to endeavor through this medium to advance and enhance their true interests. This we do regardless of barometric indications, domestic comfort or personal convenience; and in the gratitude and patronage of a mighty host of manufacturers and dealers lies our exceeding great reward. The reward of our patrons, on the other hand, consists of the making known to the ends of the civilized world, through these columns, their inventions, improvements, and progressions, and the ever increasing and developing excellencies of the musical industries of the United States of America.

Again we strike this:

The portion of our country known as the New England States has always maintained a glorious pre-eminence in our national annals. From "Down East" have come men of letters and statesmen equal in culture, purity and sagacity to any of ancient or modern times. In the matters of trade, manufactures and commerce, also, these commonwealths have been and are at least upon an equality with any more newly settled districts of the United States.

Then follows the aforesaid literary song and dance, during which the trade, thirsting for news and information concerning the piano business, are delighted with the intelligence that Albany "is a fine old settlement" and that Mr. Wendell who was not there is the sire of Mr. Wendell who was there, but that nevertheless business in the "fine old settlement is fitful." Then we are told that "the town bearing the historic name of Waterloo is doubly famed, viz., for fast horses and the Waterloo Organ Company, of which latter Mr. Malcolm Love is the directing genius"—that is, of the organ company, not the fast horses.

From Waterloo he proceeded to the world renowned city of Buffalo, N. Y., noted among other matters as the former abiding place of one Grover Cleveland, and as the point in the traveler's journey at which it becomes necessary to tantalize Old Time by turning the hands of one's watch an hour backward. His deductions as to the condition of the music trade in this city, drawn during a brief sojourn there, are that the dealers are having a quiet time.

And so forth, and so forth, page after page, without a single item of news, a single expression of a single idea, a single bit of information; only a silly, vapid, verbose description of people's personal appearances and geographical slush copied from cheap guide books. But boys will be boys.

SCANLAN'S AFFAIRS.

More Particulars About the Frees Failure.

NO statement has yet been published that gives any positive account of Mr. Thomas F. Scanlan's affairs and consequently considerable guess work is indulged in. The liabilities thus far are put down at \$300,000, the assets at \$700,000. This includes real estate valued at \$300,000 and bills receivable put down at \$200,000.

It would seem to us that the history of former assignments should be an effective guide for the creditors of Mr. Scanlan in this instance. We do not believe in making any settlement on the extension plan, but think it would be best, in order not to interrupt the business, to settle for 50 cents on the dollar at once, reinstate Mr. Scanlan in his position and leave it to him how to act in the future—something that can safely be done.

The bills receivable, representing notes of many dealers all over the country who depend upon Mr. Scanlan's management of their finances, will dwindle into a small sum if their collection and manipulation depend upon an assignee or a committee of creditors. There is only one man who can attend to this matter properly, and that is Mr. Scanlan himself, and to burden him with a long winded settlement will for ever tie his hands and paralyze his activity.

Newspaper Accounts of the Frees Failure.

[Dallas "Morning News," April 15.]

Frees & Son, dealers in pianos, organs and musical merchandise, 813 and 814 Main-st., have filed a deed of trust, in which Crawford & Crawford are trustees, to all their Dallas realty in favor of R. F. Eisenlohr, to meet an indebtedness of \$50,500, and have sold out their stock of merchandise, rented goods and everything in the way of merchandise to S. B. Hopkins.

Concerning the failure Mr. Henry J. Frees said last evening to a "News" representative: "I am not exactly prepared to make a statement, beyond the fact that my financial agents in the East and others have failed, and we were dependent on them to a great extent by our arrangements and agreements for all the cash necessary. Their failure, of course, precipitated ours. In addition to the deed of trust to Eisenlohr and the sale of our stock, I have protected other creditors by deeds on property outside of Dallas County. I shall give up everything for the benefit of my creditors, and unless the assets are slaughtered they will cover all my indebtedness."

"What is the total indebtedness?"

"I am not prepared to give the exact figures on the total indebtedness; it is between \$400,000 and \$500,000."

"Who are the creditors?"

"I do not remember them all."

"Is not a bank in Galveston one of them?"

"Yes."

In conclusion Mr. Frees said: "I now have not even a home that the law gives me, and my mother has not a home. This misfortune came on me like a whirlwind. I could have borrowed money last week, but would not do it. This affair was simply forced upon me by parties upon whom I relied for financial aid as I needed it."

To a "News" reporter one of the creditors said: "As I understand it, the immediate cause of the assignment was the failure of Thomas B. Scanlan, the famous music dealer of Boston and New York, to whom he was largely indebted. Messrs. Frees & Sons were afraid that Scanlan's creditors would jump on them and they protected the home creditors. There is a prospect that the whole thing will be settled up in a few days."

[Dallas "Morning News," April 16.]

A second deed of trust was filed yesterday by W. J. & W. Frees to W. L. Crawford on the following property: Lot 6, of the W. Rowen estate; 10 acres of the G. S. Carpenter survey; about 9 acres of the Aaron Overton tract, about 1½ miles southwest of the court house; a lot on Swiss-st., East Dallas; lot 6, block 5, original map of Dallas; a lot on Haskell-st.; 20x25½ feet in the Aaron Overton survey; lots 1 and 2, block 5, Simpson & Clark's addition, a lot on Swiss-ave.; a lot in East Dallas, on the south side of Texas-st. and the Pacific Railway.

The debts to be secured by the deed are:

H. B. Strange, \$1,500; H. C. Clark, \$1,500; New England Piano Company, \$5,000; W. B. Wright, \$12,187.50; R. Menzies, \$500; L. Constant, \$2,000; J. A. Jones, \$6,000; Mrs. S. Baum, \$2,000; Mrs. A. Mirus, \$4,000; Hardman, Peck & Co., \$9,000. R. F. Eisenlohr is an indorser upon all the above amounts except those of H. B. Strange, H. C. Clark and the New England Piano Company.

The same property was conveyed in the deed of trust to W. L. Crawford, filed last Saturday, to secure R. F. Eisenlohr for 12 promissory notes, each dated October 1, 1888, the whole aggregating \$68,500, which deed was referred to in yesterday's "News."

At eight o'clock yesterday morning the First National Bank, of Galveston, through Albert Weis, its agent, ran an attachment against Frees & Son for \$300,000, reciting that the defendant drew sight drafts on the plaintiff, as follows: March 30, 1889, \$350; April 3, 1889, \$3,000; April 5, \$3,500; April 7, \$3,000; April 9, \$3,000; April 10, \$3,500; April 11, \$4,000. The last draft was in favor of Sondheim & Reinhardt and all the others in favor of S. B. Hopkins, cashier of the Fourth National Bank, of Dallas.

[Dallas "Morning News," April 18.]

The following attachment suits were filed yesterday: Chicago Cottage Organ Company v. Frees & Son, for \$3,691.50. J. W. Converse, of Michigan, v. Frees & Son, for \$9,798.50.

It appears that the three chief merchandise creditors of Frees & Son are Thos. F. Scanlan, the Chicago Cottage Organ Company and Hardman, Peck & Co. Mr. Scanlan is rumored to be involved to the extent of \$100,000, but it is difficult to get at the truth of these statements, rumor on Monday making the indebtedness of the firm to Hardman, Peck & Co. about \$60,000.

A failure to the extent of \$400,000 or \$500,000 by a Texas piano and organ firm shows an unheard of state of affairs, and it is very probable that the Texas firm was involved in all kinds of monetary speculations outside of the piano and organ business.

One firm in the northern part of the State writes to THE MUSICAL COURIER as follows:

Considering the welfare and standing of the music trade in Texas we greatly regret the effects that may follow this failure.

Another firm in the central section of the State writes to THE MUSICAL COURIER:

With the recent collapse at Dallas, Sherman and Paris, Texas and others that are expected to follow, one would anticipate a checking up of the shipping of large quantities of pianos and organs to Texas. Much surprise has been expressed in various quarters when we see new pianos "in soak" for board bills and small amounts in various Texas towns; in one case a Miller grand at Waco and others at Temple, Palestine and Lampasas. It is simply ridiculous to see our business so demoralized and broken up as in the past year, 1888, and it has been several times remarked upon in my presence that if THE MUSICAL COURIER would devote more space to "consigned goods" in well written articles it would be of much more value both to the trade here and the manufacturers, whose valuable time just now it would appear seems unusually active, employed in building and enlarging and extending their facilities and capacity for pushing business.

There is no doubt that much apprehension exists regarding the true condition of a good many of the unstable retail firms of the trade. For the time being liberal credits have been abandoned.

HOW TO MAKE \$50 HONESTLY.

WE will pay \$50 cash to C. C. or E. H. McEwen if they will show the original letter, of which the following is represented by them to be the reproduction, in their catalogue:

C. C. McEwen, New York:

DEAR SIR—It gives us pleasure to testify to the merits of the McEwen pianos. We have handled them since August 1, 1887, and have found them the most satisfactory pianos that we ever had. The tone is pure, sweet and strong, and we are satisfied that they are destined to be a favorite piano with all classes. Very truly,

W. F. JONES & CO.

BROCKTON, Mass., January 14, 1889.

If the money is to go to a charitable institution we will make it \$100.

If this offer is to be taken up, one gentleman in the trade to be named by the McEwens and another gentleman in the trade to be named by THE MUSICAL COURIER will call at the office of the McEwens on Wednesday, April 24, and examine the original. If the above is a true copy, the gentleman representing THE MUSICAL COURIER will leave \$50 with McEwen, or will go with McEwen to any charitable institution and leave \$100. The above letter is found in C. C. McEwen's catalogues. W. F. Jones & Co. are a piano house at Brockton, Mass.

SWICK'S PROTECTORS.

How the Editors of Music Trade Papers Work for Swick.

I.

ABOUT a year or so ago THE MUSICAL COURIER exposed a transaction between the notorious stenciler and ignoramus of Paterson, N. J., known as Swick, and the Chicago "Mendicator," which consisted of an arrangement on the part of that paper or its editors to represent and sell Swick pianos to the Western trade from its office, and we also disclosed the fact that Swick pianos were on sale and sold from the office of the Chicago "Mendicator."

II.

This was a severe blow, and as a consequence the "Mendicator" published the following letter written by us to Herlich & Co., of Paterson, N. J.:

THE MUSICAL COURIER.

BLUMENBERG & FLOERSHEIM, EDITORS AND PROPRIETORS.
No. 25 East Fourteenth-st.

NEW YORK, March 15, 1889.

Messrs. Herlich & Co., Paterson, N. J.:

Gentlemen—As per your order of March 11, we have placed you on our subscription list and hereby inclose bill. Please notice remarks in the paper which will probably reach you on Wednesday. Lowest annual rates are as follows: Size of C. A. Smith or C. N. Stimpson or C. A. Bush & Co., \$30 per quarter; size of Kurtzman, Strauch Brothers & Co., \$35 per quarter, and larger sizes in proportion. You must remember that this paper is a weekly, and appears 52 times a year. We have given you bottom prices, and hope you will find it a profitable investment to advertise with us.

Respectfully yours,

BLUMENBERG & FLOERSHEIM.

III.

This letter was sent by Swick to the "Mendicator," in order to have it published as evidence that we solicited advertising from Swick.

IV.

We will now prove that Swick, according to his own circulars, was not connected with Herlich & Co. in March, 1887.

V.

We have now before us, subject to perusal by anyone

calling at this office, Swick's circular, with his own handwriting upon it, dated October 27, 1887, in which he says:

GENTLEMEN—I have hired a floor in the Herlich Piano Manufactory, and shall put on the market in the last of November the Swick piano, &c.

It must be remembered that Herlich was alive at this time.

VI.

And now the dates:

Herlich & Co. wrote to THE MUSICAL COURIER asking for rates of advertising.....March 11, 1887.

THE MUSICAL COURIER replied to Herlich & Co. as above.....March 15, 1887.

Swick issued his circular announcing that he had hired a floor in the Herlich factory.....October 27, 1887.

VII.

As soon as we discovered that Swick and Herlich were one, we "went for" Swick for all it was worth, just as we always had been "going for" him, and as we now do. Over SEVEN MONTHS AFTER our letter was addressed to Herlich & Co., Swick announced that he had gone with Herlich in the shape of hiring a floor in the factory.

VIII.

We never corresponded with J. J. Swick. That settles all the nonsense regarding the Herlich letter. The above dates clinch it; and now to business.

IX.

We wish to put ourselves on record that we have as little confidence in the business probity and morality of John J. or E. Swick as we have in the Swick pianos. We do not believe that either John J. or E. Swick should be trusted by the firms who supply the Swicks with material and credit to fight legitimate piano manufacturers through the music trade papers.

X.

The great protectors of the Swick concern, which is doomed to go, are the editors of the stencil music trade papers. They are the men who sell Swick's pianos by proclaiming in their papers and privately that they are as good as any made.

Behr's Invitation.

MESSRS. BEHR BROTHERS & CO., the piano manufacturers, whose retail wareroom is located at 15 East Fourteenth-st., have had a series of offers for their large show window from speculators and others, who desire to use the space for renting purposes during the parades of next week. Two thousand dollars is the amount they could secure for this privilege, and yet the firm, unlike others on the route of the processions, have decided not to dispose of their space, but, on the contrary, will retain it for the benefit of those members of the trade visiting the city.

They have issued the following invitation:

NEW YORK, April 20, 1889.

DEAR SIR—The pleasure of your company is requested at our warerooms, No. 15 East Fourteenth-st., on Tuesday, April 30, and Wednesday, May 1, to witness the great Centennial Parades.

A large and comfortable stand will be erected in the show window for the accommodation of such of our dealers as expect to be in the city at that time.

As it is important for us to know for how many to provide, please advise us by return mail or telegraph whether you expect to be present.

Lunch will be provided.

Should you come please bring this with you, to serve as a card of admission.

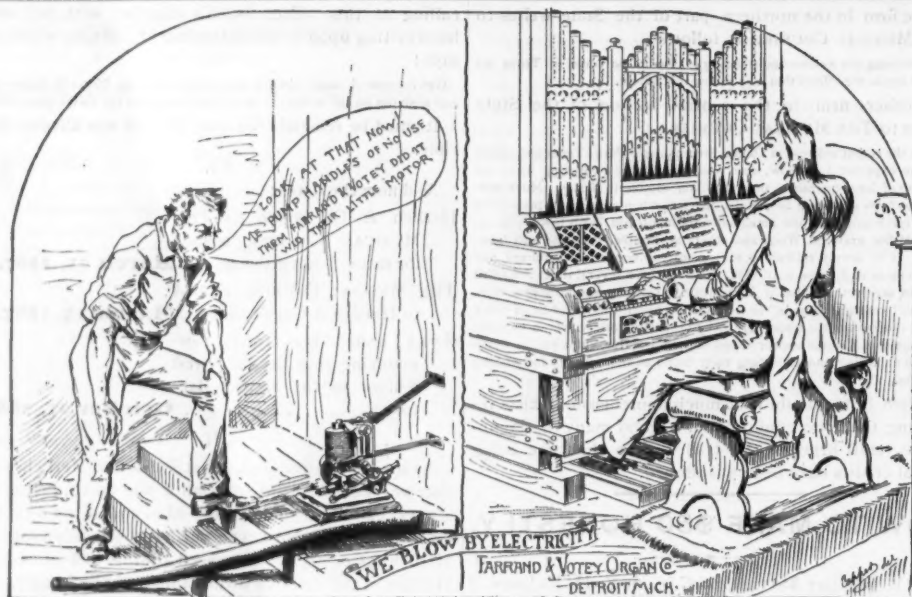
Yours very truly,

BEHR BROTHERS & CO.

It is with this liberal spirit that the members of the trade should greet the outside dealers, to whom should be offered all possible comforts during their sojourn here, and who should have the best places assigned to them by the proprietors of warerooms that are eligible from which to view the processions.

Messrs. Behr Brothers & Co. have taken the proper steps in this direction, and their action should be emulated by all the firms who are in a position to accommodate the visiting members of the trade.

—Ever since the Prussian Government purchased the collection of ancient musical instruments (formerly in the possession of Mr. de Wit), old keyboard instruments have become quite the rage. Not only are they sought after by opulent virtuosi, but many of the manufacturers make it a point of honor to possess one or more such curios, in order to be able to point out to an acquaintance or good business friend the various stages of development which the queen of instruments has undergone. Hence it comes that an old, handsomely painted harpsichord or clavichord of the seventeenth or eighteenth century, in good condition, cannot now be purchased for much less than a first-class grand by one of our famous modern makers. Probably the best next collection in Germany to that owned by the Government is in the possession of Rud. Ibach Sohn, in Barmen.—London Exchange.



CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, April 20, 1889.

WHY cannot the dealers throughout this land, all of them, discern the difference between a cheap made piano and a high grade instrument? Why will they continue to pay a high price for stained birch cases under the delusion that they are buying mahogany cases; a similar price for cheap actions, cheap cases, poor tone, poor scale and poorly regulated pianos? This is the description of a piano sold in this city, made in the East and claimed to be first-class, and sold as such to such dealers as can be induced to believe it to be as represented. Is there such an utter lack of pianos that the dealers are obliged to accept for first class such grades as we speak of? If so, there is ample room for more really first-class pianos.

We have repeatedly spoken of the lack of any stable fixed price placed on pianos in the retail warerooms, and have stated that the price has simply been determined by the ability of the salesman and the gullibility of the customer. This feature has prevailed, with some few honorable exceptions, to such an extent that, to those thoroughly conversant with the business, it has been a standing reproach to the trade. A move in the right direction has recently been inaugurated by one of the leading houses in this city which should be watched with the utmost interest by every dealer who is interested in seeing the business divested of one of its most objectionable features. The house referred to is the W. W. Kimball Company, and a customer visiting their warerooms will find every instrument on the floor marked in plain figures with the price, and the only variation from this fixed price is a slight discount for cash or interest added on time sales. We are assured by the salesmen that so far the plan has worked to perfection, and has resulted in increased sales and added dignity to their business. It will take time to introduce such an innovation in the established practice, but we believe that, sooner or later, every house desiring to do an honorable business must be compelled to adopt the same course.

The firm of Messrs. E. G. Newell & Co.* have nearly consummated a sale of their business to the Chicago Cottage Organ Company. This does not, at the moment of writing, include any transfer of agencies, such transfers only being possible with the different firms themselves. The firm represent the Chickering, Schubert, Kurtzman, Colby, Boston Piano Company and Baus pianos and the Story & Clark organ. No positive arrangements have been made with Mr. Theo. Pfafflin, who has been the main party entitled to the credit of whatever success the house has had. No reflection is meant on Mr. E. G. Newell, who is an able financier and a good business man, and there can be no doubt that the firm would have had an unqualified success had it not been for a lack of the necessary capital.

Mr. W. A. Dodge, the present secretary and treasurer of the Story & Clark Organ Company, will retire from the concern on May 1 next. The arrangement is mutually agreeable to both parties, and the best of feeling obtains between them. Mr. E. H. Story will probably assume the greater and more important part of the position heretofore held by Mr. Dodge.

Mr. R. H. Day has a pleasant little store at 179 Wabash-ave. and expresses himself as thoroughly pleased with the change. The premises consist of just half the store formerly

occupied by the Sterling Company, and the Sterling goods are now sold in the old store formerly occupied by Cross & Day.

Mr. R. E. Hull, Jr., who has been for a long time assistant manager of Root & Sons, in this city, has concluded to leave the music business, and will hereafter be connected with the Detroit Computing Scale Company, in Detroit, Mich.

The Brown-Barron Piano Company is a reorganization of the Brown-Densmore Piano Company, of which Mr. Julius N. Brown is secretary and general manager, Mr. James Densmore is president and Mr. Ernest R. Barron treasurer, and Mr. Daniel C. Roundy vice-president. They have begun the manufacture of pianos at 2221 Cottage Grove-ave. Mr. Brown expresses a determination to make only a first-class instrument and only enough to supply their own retail warerooms in the beginning, though claiming to have sufficient capital to enter the wholesale business at any time.

Mr. George Cook, of Messrs. Hallet, Davis & Co., has been visiting Chicago on his annual tour among their agents. There is a report that Mr. T. Cohen, of Paris, Tex., has given a chattel mortgage for \$16,000.

The centennial celebration to take place in Chicago on the 30th of the month will be aided materially by the music trade of the city. Messrs. Reed & Sons have had the matter in charge, and nearly every house in the city has subscribed more or less liberally.

Messrs. Newman Brothers have, in consequence of the fire in their premises in Canal-st., temporarily removed their organ factory to a building on the corner of Wells and Pierson streets, on the north side. As is known, they are building a new factory, to which they will remove as soon as it can be completed.

Messrs. Tryber & Sweetland will remove on May 1 to their old premises on the corner of Lake and Peoria streets, which is the same place they formerly occupied before the fire.

Messrs. Wm. E. Wheelock & Co. have done a very satisfactory business in the branch store here, and their renting department in itself is a prosperous business. Speaking of the Wheelock concern reminds us of a visit paid to the factory only recently, where so many improvements have taken place since our last visit that it is hard to remember just what they all are. However, there is still another improvement which will soon be an accomplished fact, and that is the erection of additional factory premises on the west end of their present plant. The new addition will be a building 100x40, seven stories high, and will give them with their present factory about 90,000 square feet.

Messrs. Wheelock & Co. have been crowding their factory to its fullest extent, but have not been able to meet the requirements of their growing trade, but with the completion of the new addition they hope to be able to fill their orders promptly. The branch store in this city has been managed in a conservative manner, and has been eminently successful in securing a large number of new agents, every one of whom has expressed entire satisfaction with the reliability of the instruments and the satisfaction they have given their customers. With a parlor grand, nine styles of uprights and two styles of square pianos, not to speak of the various kinds of woods used in their cases, few manufacturers have so varied an assortment from which to make a selection to please the taste of their patrons.

There is a fear here that the Scanlan failure will have the effect of having piano paper more closely scanned by the banks, but, so far as Chicago is concerned, the effect will not be felt much, as the manufacturers who do business with the dealers in this city are either in sound financial position themselves or have the most substantial backing.

The affair may create a demand for certain makes of pianos in this city, but it will make no difference in the retail business whatever. Mr. Quinn, representing Mr. Scanlan, has been in the city the whole week, and we understand has orders from Mr. Scanlan to proceed and take orders as usual, but dealers

do not understand how in the present condition of the company Mr. Scanlan can be in any position to fill orders. In short, the matter is looked upon as very serious and one from which Mr. Scanlan will have great difficulty to extract himself, judging from the history of former assignments.

Trade Notes.

—The Ivers & Pond Piano Company's Philadelphia branch will be removed to larger quarters this fall.

—We hear that Michaelis & Zincke, of Seventeenth-st., will take the basement floor of 25 East Fourteenth-st.

—Manly B. Ramos, of Richmond, Va., is among the new agents of the Gabler piano. They have ordered 13 in three weeks.

—H. P. Mowry, traveling for the A. B. Chase Company, of Norwalk, Ohio, called on us Monday on his way to the New England States.

—Davis & Abbott, music dealers, West Gardner, Mass., have dissolved, Mr. Davis assuming the liabilities and continuing the business.

—The Wilcox & White Pneumatic Symphony is bringing the company some of the best agencies in the United States, who regard its execution and effect as marvelous. They are also getting a large trade in their new style double bank organ.

—A dispatch from Evansville, Ind., dated April 20 says:

Samuel Strauss, employed by D. H. Baldwin & Co., was arrested here on a charge of forgery. Young Strauss, who comes of an influential Louisville family, has been here six months and has been living so fast a life that his finances ran low and to get funds he forged the name of his employers to several checks, which he had cashed at different places. He also stole several fine piano covers and pawned them. Besides this he assisted a friend in the clothing business during the rush on Saturday night and stole several suits of clothes, which he also pawned. He has confessed his guilt and will be tried to-morrow.

—Union piano makers in several factories are complaining that their employers expect them to turn out in the industrial parade, lose their day's wages and subscribe \$1.25 each toward the expenses. This is especially so in Steinway's and Hardman's factories. Jeremiah Sullivan, an ex-delegate of the Central Labor Union, said yesterday that he was going to organize a "Five Hundred" to secure a stand and review the parade on their "own hook." They will have a reception Wednesday night at Heiter's Hall, East Thirty-third-st.—N. Y. "World."

—Not long since, E. E. Reynolds, of the Rowlands Building music store (Utica), was called upon by E. E. Reynolds, of New Haven, Conn., a photographer, when it was proved that each was named after Col. Elmer Ellsworth, of the Ellsworth Zouaves, and they were both born the same month and year. An item was published in regard to it, and this has brought a letter from the Rev. E. E. Reynolds, of Ludlow, Vt., who says he, too, is named after Colonel Ellsworth, and was born the same week in August, 1861. The Rev. Mr. Reynolds writes that he thinks he knows of another, and will look him up.—Utica "Observer."

—A queer case in replevin came up before Judge Arnold on Tuesday, in Court of Common Pleas, No. 4, Philadelphia, and the object of the suit was a piano which F. A. North & Co. sold to ex-Alderman Charles M. Carpenter, some time ago, for \$225. Carpenter paid North \$40 on account, and the next day he sold the piano to Magistrate Lelar for \$150, Lelar giving him the money in cash. Carpenter, it is said, skipped the town, and North never got his money, so he brought suit against Lelar. Lelar's defense, of course, was that he bought the piano in good faith and paid for it, but the judge said Carpenter had no title to the piano under the lease which he signed, and therefore he could not give a good title to Magistrate Lelar. The jury agreed with the judge and found a verdict for the plaintiff in the sum of \$125.

FOR SALE.—Magnificent George Gemtinder 'cello, made 1860. Apply, by letter, W. O. F., care of MUSICAL COURIER.

SUPERINTENDENT.—A former superintendent of a piano factory, tuner, repairer, &c., seeks a position East or West. Best references. Address "Practical," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE.—A splendid site for a piano factory, 125x102 feet deep, on the south side of East Seventy-second-st., east of First-ave. The lots are excavated, sewers in and stone on the ground for the foundation walls. J. V. DONVAN, 351 West Twenty-fourth-st.

FACTORY SUPERINTENDENT.—A working superintendent of a piano factory, man of experience and one who is temperate and reliable, can get a position that will pay him by addressing confidentially, "Octave," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

BUSINESS CHANCE.—A capitalist, or anyone who desires to interest himself financially in an established piano manufacturing business located for many years in this city, can get details, &c., by addressing Manufacturer, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

ROST'S DIRECTORY OF THE MUSIC TRADE.—Largest and most complete list of dealers, manufacturers, agents and musicians in the United States ever published. A necessary book for every person engaged in the music trade. Mailed on receipt of \$5 by H. A. Rost, 14 Frankfort-st., New York.

*The following dispatch from our Mr. Hall in reference to the sale of the Newell business has just been received:

Sale completed Saturday night; Chicago Cottage people take Chickering agency.

T. F. Kraemer & Co.

An Extensive Establishment with Trade in all Sections of the Country.

THE largest piano stool and cover factory in this country at present is that of T. F. Kraemer & Co., located at Astoria, L. I., a cut of which can be seen in the regular advertisements of this paper. This factory is located in the immediate vicinity of Bowery Bay Beach, where its lumber is brought directly to the dock, sawed, dried and piled up in lumber yards, saving great expense in handling and insuring the use of well seasoned stock. The factory is replete with the very latest improved machinery and dry kilns, and has facilities to produce weekly 1500 stools in addition to a large output of music cabinets.

Among the thousands of purchasers on the books of the firm are such dealers as L. Grunewald & Co., New Orleans; M. Steinert & Sons, of New England and Cincinnati; the Bollen Brothers Company, the Mathias Gray Company, Thomas Goggan & Brother, Galveston, Tex.; Walter D. Moses & Co., Richmond; the Jesse French Piano and Organ Company, the Mathushek Piano Company, Hardman, Peck & Co., and these as well as other firms use the Kraemer stools almost exclusively.

The firm always keep on hand a large and well seasoned stock of fancy woods, and this enables them to finish at short notice stools to match any kind of pianos made in the latest fancy woods, such as Circassian or French walnut, laurel wood, antique or English oak, San Diego, San Domingo or white mahogany, birdseye or curled maple, natural rosewood or the woods generally found in the market.

By attending strictly to business, watching the market, and offering the products at liberal prices, Messrs. T. F. Kraemer & Co. have, in the six years of their existence, grown to such an extent that their business requires an addition of two stories to their spacious warerooms at 105 East Fourteenth-st., next to Steinway Hall. The improvement, which will soon be completed, will enable them to display their large stock of stools and covers to the best advantage.

A member of the firm will leave for Europe next month to bring over the very latest designs in piano and table covers for which they constantly have a large demand. Besides stools and covers the firm deals largely in music racks, lambrequins, scarfs for pianos and organs, portières, art embroideries and artistic busts, as well as flags and banners for musical societies. They also import silk plushes, and are sole agents for this country of the Symphoniums.

Their specialties are in great demand, not only here, but in

foreign countries, the firm having received among other orders the following cablegram last week from the Steinway piano factory, at Hamburg, Germany:

Send four fine grand and three upright covers by middle of May.

The week previous they shipped a lot of their patent ottoman stools to Berlin and to Vienna.

As was stated some time ago in THE MUSICAL COURIER, the firm are now a stock company incorporated under the laws of the State of New York. They have plenty of capital and intend to push business for all it is worth. Those wishing to purchase goods in this line should either call upon T. F. Kraemer & Co. and examine the remarkable assortment and variety on hand or send for catalogue.

The success of this house is another proof of what can be accomplished by combining energy, business knowledge and tact with capital, for although T. F. Kraemer & Co. are only six years established, they occupy to-day the leading position in their line, and in no other establishment here or abroad can be found so many articles of piano wareroom outfit in such variety and at such prices as T. F. Kraemer & Co. offer.

Wm. Rohlfing & Co.

A MUSIC HOUSE THAT PUT MILWAUKEE AWAY IN THE LEAD.

THE great music house of William Rohlfing & Sons was formally opened to the public yesterday. It is conceded to be the most extensive establishment of the kind in America. It is situated on the northeast corner of Broadway and Mason-st., and occupies two whole floors and the basement of the new building erected by the Hathaway heirs. The architect, Howland Russell, made the plans and specifications under the advice of Wm. Rohlfing, Sr., and the two upper floors, although not now used by the firm, will eventually be occupied by the establishment.

The ground floor is used as the sheet music salesroom and is 40x120 feet in dimensions. Here there are 3,000 folios filled with sheet music of American and foreign composition. All the classic editions of the old masters are ranged in alphabetical order, as well as the most modern publications. On the second floor, directly above the salesroom, is the piano wareroom, where there are more than 200 instruments. Opening off from this large wareroom are two recital rooms. The larger is 64x78 feet and the smaller 50x26 feet in dimensions. These recital rooms are separated by folding doors and are free to teachers and pupils at all times. The rooms may be reached by means of two elevators, one of which is in

the rear of the salesroom and the other just inside of the main entrance to the building on Mason-st. The basement is filled with supplies of foreign music piled from the floor to the ceiling.

The firm of William Rohlfing & Sons consists of the senior Rohlfing, with his five sons, Charles, William, Jr., Albert, Herman and George. It is only within the last few years that the house has taken such a prominent place in the musical world. Mr. Rohlfing became aware that there was a growing tendency for musical culture in the United States and that everybody bought sheet music in New York. He naturally wondered why this trade could not be secured by importing all the music sold in foreign countries. To carry out the enterprise he visited Europe and made arrangements to have the music sent as fast as it was published. As soon as it became known that a music house in Milwaukee kept a copy of every piece of music published in the world the trade that formerly went to New York came here, and now more foreign music is sold in Milwaukee than any other city in America. Two years ago, when the Sängerkfest was held in this city, it was desirable to get the orchestral scores of Wagner. The sum of \$300 was paid for the use of two songs, with orchestral scores and orchestral parts. Shortly after that Mr. Rohlfing went to Europe and secured the twelve complete sets of Wagner operas. There are only two other sets in the United States, and one is owned by Theodore Thomas, while the other is treasured by Mr. Stanton, of the Metropolitan Opera Company.—Milwaukee "Sentinel."

WANTED—We know a young man of eight years' experience in the piano, organ and general music trade, and combining business ability with strict integrity, who would accept a position (traveling preferred) with a first-class manufacturing house. Address "Energy," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A scale and patterns for a 4 foot 4 inches upright piano. Any kind of a standard scale would be acceptable, if free from patents or expensive adjuncts. Address Scale, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—An experienced outdoor and indoor piano salesman wishes an indoor position. Address Richmond, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

\$2 BOARD COVER—\$1.75 PAPER COVER—Siegfried Hansing's work, "The Piano in its Relations to Acoustics." Printed in the German language only. A copy of this important book should be kept in every piano factory. Full of details on piano construction. For sale at the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

THE BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron, and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

WESSELL, NICKEL & GROSSGRAND, SQUARE
and UPRIGHT—MANUFACTURERS OF—
PIANO ACTIONS.

STANDARD OF THE WORLD!

455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET
NEW YORK.**G. W. SEEVERNS & SON,**

MANUFACTURERS OF

Square, Grand & Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. REINWARTH,
PIANOFORTE STRINGS,356 and 358 Second Avenue,
Between 22d and 23d Sts.,
NEW YORK.**JACOB DOLL,**

—MANUFACTURER OF—

Piano Cases, Strings and Desks,

SAWED AND ENGRAVED PANELS,

402, 404, 406 & 408 East 30th St., New York.

EMERSONFinest Tone. Best Work and
Material Guaranteed.**PIANOS.**More than 45,000 Sold. Every
Piano Fully Warranted.

SEND FOR CATALOGUE.

EMERSON PIANO COMPANY,

Wareroom, No. 174 Tremont Street,

BOSTON, MASS.

SOUNDING BOARDS, WREST PLANK, Etc.**L. F. HEPBURN & CO.,** 444 BROOME STREET, NEW YORK
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

HAZELTON BROTHERS,THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT, *

—APPEAL TO THE HIGHEST MUSICAL TASTE.—

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

HALLET & DAVIS CO.'S PIANOS.GRAND, SQUARE and UPRIGHT,
Indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Sarc,
Abt, Paulus, Tiliens, Heilbron and Germany's
Greatest Masters.WAREHOUSES: 179 Tremont Street, Boston; 88 Fifth Avenue, New York; 423 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.; State
and Jackson Streets, Chicago; Market and Powell Streets, San Francisco, Cal.; 512 Austin Avenue, Waco, Texas. FACTORY: Boston, Mass.**KNABE**Grand, Square and Upright
PIANOFORTES.These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an**UNPURCHASED PRE-EMINENCE**Which establishes them as **UNEQUALLED** in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREHOUSES:

No. 112 Fifth Avenue New York.

817 Market Space, Washington, D. C.

204 & 206 W. Baltimore St., Baltimore.

NEWBY & EVANS'**Upright Pianos**ARE DURABLE AND WELL FINISHED
INSTRUMENTS.**PRICES MODERATE**

FACTORY:

E. 136th St. and Southern Boulevard

NEW YORK.

**IVERS & POND
PIANOS**—UNEXCELLED IN—
Beauty of Tone,
Elegance of Finish,
Thoroughness of Construction.

WAREHOUSES:

181 & 183 Tremont Street, Boston. Albany & Main Sts., Cambridgeport

FACTORIES:

C. A. GEROLD,

—MANUFACTURER OF—

GRAND, SQUARE and UPRIGHT PIANOS,

Nos. 63 and 65 North Clark Street, Chicago, Ill.

THE WHOLESALE TRADE WILL DO WELL TO EXAMINE THESE REMARKABLE PIANOS.

ESTABLISHED 1855.

R. W. TANNER & SON,

—MANUFACTURERS OF—

PIANO HARDWARE.

858 Broadway, Albany, N. Y.

SPECIALTIES: PIANO GUARDS, BARS, PEDALS, ACTION BRACKETS, ETC.
NICKEL, SILVER AND BRASS PLATING.

NEW YORK AGENT, ALFRED DOLGE, 122 EAST 13th STREET.

—ESTABLISHED 1857.—

JULIUS BAUER & CO.,

—MANUFACTURERS OF—

Grand, Upright
and Square **PIANOS.**A careful comparison of the **BAUER PIANO** with those of leading Eastern makers respectfully solicited
CORRESPONDENCE FROM DEALERS INVITED.

FACTORY AND WAREHOUSES: 156 and 158 Wabash Ave., CHICAGO.

LINDEMAN & SONS,

Manufacturers of Grand, Square and Upright

PIANOS.

WAREHOUSES: 146 FIFTH AVENUE.

FACTORY: 409, 411, 413, 415, 417, 419 East Eighth Street, NEW YORK

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as
 Madame DE GONI, Mr. WM. SCHUBERT, Mr. S. DE LA COVA, Mr. H. WORRELL, Mr. N. J. LEPKOWSKI,
 Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

KURTZMAN PIANOS.

Grand, Square and Upright.

C. KURTZMAN & CO.,

MANUFACTURERS,

106, 108 & 110 Broadway, Buffalo, N. Y.

OUR PIANO

Is the Triumph of the Age!

A MODEL OF PERFECTION!
A SPLENDID FIRST-CLASS INSTRUMENT!

Its leading characteristics are

- 1st. A Full, Rich, Pure Singing Tone.
- 2d. A Finely Regulated, Delicate Touch.
- 3d. A Perfectly Even, Well Balanced Scale.
- 4th. The whole composed of the choicest Material and of the most Thorough Workmanship.

NOTHING MORE, NOTHING LESS, can or will ever comprise a First-Class Piano, and as such we unhesitatingly place them before the world.

SEND FOR CATALOGUE.

SMITH AMERICAN ORGAN
AND PIANO CO.,

531 Tremont Street, Boston, Mass.

BRANCH HOUSES: { Kansas City, Mo.
London, Eng.

C. N. STIMPSON,

MANUFACTURER OF

Carved * Piano * Legs,

LYRES and TRUSSES for Upright Pianos,

A large variety of New Designs for Upright and Grand Pianos.

ADDRESS WESTFIELD, MASS.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 25d Street.

Factory, from 233 to 245 E. 25d St., New York.

THE KELLER PIANO, MANUFACTURED BY THE KELLER PIANO CO., BRIDGEPORT, CONN.

New York Warerooms: 17 E. 14th St.

W. H. BUSH & CO.,



WAREHOUSES: 243-245 East Chicago Avenue;
FACTORY: 51-53-55 Pearson Street,
AGENTS WANTED. CHICAGO ILL.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

HIGHEST AWARD AT NEW ORLEANS, 1885.



BEHR

Grand and Upright

PIANOS.

BEHR BROS. & CO.

— WAREHOUSES: —

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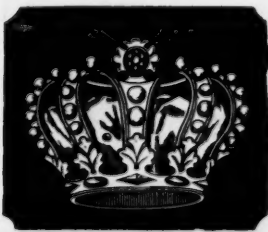
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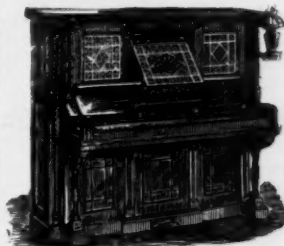


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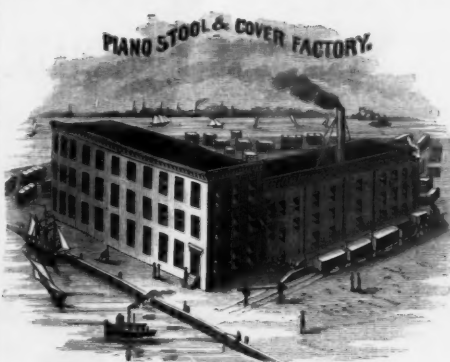
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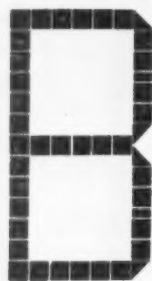
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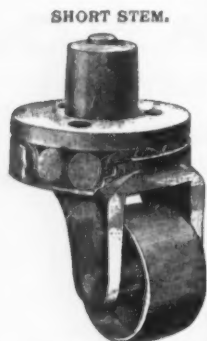
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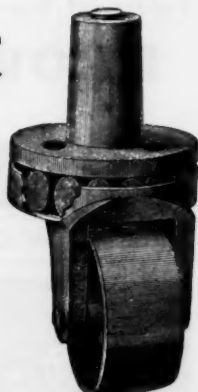
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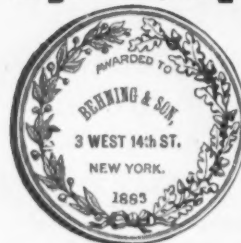
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